

FINE ARTS DEPT.  
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JUNE • 1941

# SCHOOL ARTS

DRAWING • PAINTING  
SCULPTURE

VOLUME 40 • NUMBER 10

40

PEDRO J. LEMOS, EDITOR

STANFORD UNIVERSITY  
CALIFORNIA

ON GUARD



DRAWING



PAINTING



SCULPTURE

## EASTERN ARTS *Vincent Roy*

Eastern Arts Association voted to hold their 1942 convention in New York City and elected Vincent A. Roy, Head of the Department of Art Education at Pratt Institute, as their new President.

Mr. Roy graduated from Carnegie Institute of Technology and the University of Pittsburgh. He has been Supervisor of Art in Donora, Pennsylvania; High School Instructor of Art, Pittsburgh; Instructor of Art, California College of Arts and Crafts and Pratt Institute.

Miss Margaret F. S. Glace, Head, Teacher Preparation, Maryland Institute of Baltimore, is the new Vice-president. Raymond P. Ensign was reelected Treasurer. New Council members are Genieve E. Secord, Director of Art, South Orange and Maplewood, New Jersey; Dana P. Vaughn, Dean of the Rhode Island School of Design, Providence; and Andrew S. Flagg, Head of Art Department, State Teachers College, North Adams, Massachusetts.



## SOUTHEASTERN ARTS

Sotheastern Arts Association at its meeting in Knoxville, Tennessee, promoted Miss Verne Bradley, Supervisor of Art of Birmingham, Alabama, from Vice-president by electing her President for the coming year.

*Verne Bradley*

Miss Bradley earned her B.S. at the University of Alabama and her M.A. at Columbia University. Beginning as an art teacher in Birmingham schools she advanced to Assistant Art Supervisor and in 1937 was made Art Supervisor of Birmingham.

Elected to Vice-president, Mr. Charles N. Cobb of Alabama Polytechnic Institute; as Auditor Miss Sophie Wallace, Supervisor of Art in Columbia, South Carolina. Miss May Kluttz, Art Teacher at Girls High School, Atlanta, Georgia, was reelected Secretary-Treasurer.

New Council Members are Mr. E. G. Livingstone, Chairman of the Art Division, Georgia Teachers College, Collegeboro, Georgia, and Mr. Delmer Huppert, representing THE SHIP of Indianapolis, Indiana.

Next year's convention goes to Greensboro, North Carolina.



## WESTERN ARTS *Raymond E. Cote*

Western Arts Association selects Program Chairman Raymond Earl Cote of Milwaukee as new President for 1941-1942. Graduated as a B.S.E. from the Massachusetts School of Art—Master of Arts from Ohio State University. As a teacher he started at Milton Junior High School (Massachusetts), stepped to Central High in Columbus, Ohio, and has been Chairman of the Art Department for 12 years at Boys' Technical High in Milwaukee. He has contributed to *Industrial Arts and Vocational Education*, *Everyday Art*, and *American School Board Journal*. Author of "Mound Builders Designs," "Modern Lettering" and "Applied Lettering."

Maud Ellsworth, Director of Art, Lawrence, Kansas, was made Vice-president. Nita Shuster, Art Supervisor of Clayton, Missouri, is the new Auditor.

New Council Members are Carl H. Hamburger, Supervisor of Industrial Arts of Cleveland and Harold Eaton, SHIP representative of Chicago.

Next year's meeting will be in Kansas City.



## PACIFIC ARTS *Mrs. Nelbert Chouinard*

At the Portland Meeting the Pacific Arts Association elected as its new President Mrs. Nelbert Chouinard, Director of the Chouinard Art Institute of Los Angeles.

Mrs. Chouinard graduated from Pratt Institute. She has been Assistant Supervisor of Art in Minneapolis, Minnesota; Head of Design and Crafts Department, Throop Institute in Pasadena, California; Instructor at Batchelder School and the Otis Art Institute of Los Angeles. In 1921 Mrs. Chouinard founded the Art Institute in Los Angeles.

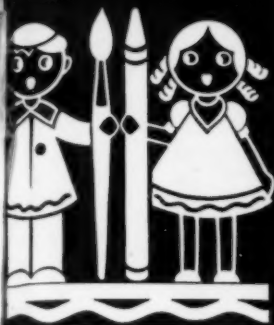
Dr. Grace McCann Morley, Director of the San Francisco Museum of Art, is the new Vice-president. The new Secretary is Miss Jessie Lewis, Supervisor of Art, Los Angeles, and the new Treasurer is Mr. Melvin Kohler, College of Puget Sound, Seattle.

Three new Counselors were selected. Mr. Robert Tyler Davis, retiring President of the Association and Director of the Portland Art Museum, Miss Carolyn Gillette, Supervisor of Art, Great Falls, Montana, and Edward Del Dosso, University of New Mexico, Albuquerque.

The 1942 meeting will be in Los Angeles.







# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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The mask-maker of Guatemala must know well how to draw, paint, and model to successfully produce his handicraft. Here we see him deciding what next to do toward best finishing his stag-head mask. Artists the world over ponder over the same art problems. This is from a water color painting sent to *School Arts* by Guatemala's famous artist, Alfredo Gálvez Suárez





A dance group  
of Oklahoma  
Indian Women



Oklahoma Plains  
Indian Dancer

Paintings in Tem-  
pera Water Color  
by Acee Blue Eagle,  
Oklahoma Indian  
Artist. Painted for  
School Arts.



Blue Eagle

Eagle  
Dancer

ACCE ▼▼▼  
BLUE EAGLE  
Indian Artist



BLUE EAGLE  
and his dog "Chief"



BLUE EAGLE  
Painting a  
Thunder Bird  
Mural. ▼▼▼



Buffalo Dance

Two dance subjects painted by Blue Eagle for School Arts. Photograph portraits show Blue Eagle in Indian Costume with his dog "Chief," out-of-doors and also at work painting a mural indoors.



Acee Blue Eagle, Artist, Author, Dancer,  
takes a hand at the drum

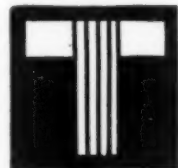


# KLAHOMA PLAINS INDIAN DANCES

ACEE BLUE EAGLE  
Muskogee, Oklahoma

An Indian Artist's Description  
of the Dance Arts of His Tribe

*Paintings by the Author*



HERE is a general conception that the Oklahoma Indian is whitewashed. The conception includes the loss of the Redskin's native traits and talents, his customs and his character; indeed, the loss of most, if not all, of the phases of Indian life as enjoyed, and in some cases—endured, by his father and grandfather.

• During the thirty-three years since Indian Territory became the State of Oklahoma, the Indian has been steadily woven into the fabric of Oklahoma's citizenship. To mention the prominent personalities with Red blood flowing through their veins who have achieved greatness within the borders of the state would be not only much too lengthy for kindly effect on the reader but may be considered by some as unfair.

• Rather, to prove that the Indian has caught on to the ways and means of the white man's life—and successfully; quite successfully—reference is made to such Oklahomans of Indian ancestry as Charles Curtis, former vice-president of the United States; Roberta Campbell Lawson, former national president of the Federated Women's Clubs of America; and Will Rogers, about whom anything said here would be merely supplementary to what is generally known about him.

• Excepting the "greats," what further indications are necessary than those anyone can observe in

everyday life? The Indian drives an automobile; he works in the field—the white man's way; he is a bank teller, a machinist, a lawyer, a merchant.

• How remarkable, too! The Indian, only two generations removed from the happy hunting grounds and the warlike and primitive life, has adapted himself to white civilization!

• But even more remarkable, and amazing as it may seem to the owners of the original conception mentioned, the Indians of Oklahoma have retained the culture of their ancestors. The Indians of Oklahoma, Chickasaw, Seminole, Cherokee, and Creek, known as the Five Civilized Tribes; the nomadic tribes, the Osage, Pawnee, Ponca, and Kaw; and many other tribes strewn together in the melting pot that is Oklahoma—all have retained the culture of their ancestors.

• The Oklahoma Indian uses his native language; he repeats the legends and myths handed down to him by his father, and his before him; he can still woo his maiden love with the sweet music of hand-made flutes; he delights in singing native songs; and he still dances his native dances.

• For the Indian lives by moods and in moods. He acts as and when the spirit moves him and all Indian art and life are to be understood and interpreted with this fact in view. To the Indian, his rituals are absolutely necessary to an integrated, happy life.

• And where there is Indian blood there will be Indian dances—Indian dances as of old. At certain times of the year, as always in the late summer or early fall, young men and women will return from their work in school and in business and will participate with the elders in the Indian dance—in the conventional form, the traditional way: with paint, colorful ornaments, the parted scalp designated by a red or yellow line, the beaded buckskins, the fancy feathered headdress, the tumultuous drums and the shrill, penetrating flutes.

• Yes, two generations removed from primitive life, the Oklahoma Indian knows, lives and succeeds at





Indian Buffalo Dancer, a silk-screen print on thin copper foil by Acee Blue Eagle

the white man's game; and two, and even twenty, generations following there will be the Indian dance as long as there is enough Red blood flowing in as many persons as it takes to play one flute, beat one drum and express one mood. The dances will never be allowed to die.

- At the great festival dances attended by all tribesmen, in the late summer or early fall, when crops have been gathered and when, as a result, there is much emotion, energy and enthusiasm pent-up in the Indian's chest, and when he longs to express his thankfulness to the elements and to the Great Spirit for all the kindnesses bestowed upon him, the Indian dancer is happiest.

- Much preparation and thought is given to the festivals, which last three or four days and which world travelers have said time and again rank among the most impressive spectacles witnessed.

- Just before an Indian dance festival there is a general hustle and bustle in the Indian camp. In the camp, situated in a depressed area surrounded by hills not too far distant, can be seen displayed around the tepees, strewn about the camp, brilliant plumage of their sacred birds, articles of intricate beadwork, hand-made garments, paraphernalia essential for the dances to follow soon after the noonday meal.

- All are in a holiday spirit—gay, happy and sociable. And everyone in the camp is preparing for



This old print made in 1592 (Frankfort) in a book on American Brazilian Indians shows how ancient the dance bells and feather bustle costume of the Oklahoma and Pueblo Indian Eagle Dance may be

the pow-wow. Women can be seen returning to the camp with buckets of water gotten from a nearby stream. Little boys run about, playing games of tag and laughing gleefully and heartily. Older children lead their pinto ponies to a creek to water them. In small groups about the camp older men visit together, ponder on the dances of their youth. From campfires the gray and white smoke curls upward, reaching for the lazy white clouds in the blue Oklahoma sky. There is a smell of beef.

- After the feast, one begins to hear the sound of dancing bells and a jingling of bells within the tents. The feathered articles of costume on the perches constructed in front of the tents begin to disappear and one becomes aware of the fact that the dancers are preparing themselves.

- From the direction of the dance arena is heard the steady thud-thud of the rawhide drums and the singers as they begin to limber up their vocal cords—tuning, like a symphony orchestra—to create the accompaniment for the dancers.

- As the grounds are approached, dancers are seen waiting. An older Indian man arrives. He is accorded all the respect of a leader as he takes a position in the center of the group. No longer is there noise, laughing, singing—not even a murmur; and in the hushed silence, the elder, with arms outstretched and head turned upward, gives benediction to the dance festival. In the Indians' native tongue he addresses the dancers, telling them that when they perform to turn their thoughts upward and to give thanksgiving and prayer to the Great Spirit.

- There is no applause. There is silent understanding. The old man takes his place with the priests and awaits the beginning of the ceremony.



The Eagle Dancers are always a popular number with the white man audience as well as the Indian

- A younger man enters the circle. He is the dance chief. He announces the program for the day, also employing the native tongue. He, too, leaves the center. Then two young Indians come forward into the dance space. The dancing will begin.

- By their costume and dance equipment, it is obvious that the opening rendition is the ancient and beloved spear and shield dance.

- Dramatically, gracefully, the dancers portray two warriors in combat. Dressed much as Braves might be prepared for the warpath and with their bodies painted in meaningful hues and designs, they face one another. Their eyes wide open, ever-cautious and on the watch for sudden attacks, they dance. With spears uplifted, ready to strike or defend, one advances, crouching, bewareing, while the other retreats, waiting for an opportune moment to strike. Then as the beating of the drums reaches a quicker tempo and the voices are raised to a higher pitch, the action becomes faster. The warriors maneuver with amazing speed, one retreating while the other advances, shrieking war yells, jumping, stamping in a wild frenzy of keyed-up emotion. All the drama of battle which encompasses the Indian's fight for existence and for the beliefs he possesses symbolized in the spear and shield dance. With roach-headaddress made of porcupine hair and deertail, loin cloths, moccasins,

dancing bells and weapons, their movements are serious, not light. There is a silence among the spectators as the dancers perform and an older Indian woman will shed a tear as she is reminded—reminded—. Then suddenly the tension breaks as the dancers stop short and look at each other, and then they leave the dancing space.

- Soon afterwards come three young Indians to do the sweet hummingbird dance. In a very contrasting mood the singers voice a new song—oh, so soft and pleasant to the ear! Even the drums are gentle. The

(Continued on  
page 9-a)

The author with head-  
dress and feather em-  
blem costumed in na-  
tive dress on his pony  
"War Chief"



# WHERE ART PAYS THE BILLS



HERE is a new and exciting kind of student professionalism in the Union High Schools of Phoenix, Arizona. During the past five years boys and girls studying art there have earned from their art work and turned over to the schools \$65,000. Last fall part of this money was used to retire a \$15,000 mortgage on the high school athletic stadium ten days before it was due.

- Most of the big money rolls in from designing and staging an annual pageant, "The Masque of the Yellow Moon." But the pageant itself is merely the culmination of art department activities in which emphasis is placed constantly on the application of art to daily life. The money goes to the schools but the vital experience of creating beauty for daily use is plowed back into the community.

- Recently a student's family moved to a new house and had trouble placing the shrubbery and the flower beds. In one class that became the problem of the week—a problem in design and color. The youngsters went out to the place, sketched, took measurements, observed the style and color of the house, then set to work visualizing the lawn and plantings as they thought they should be.

- Each student chose the medium he thought best suited to the problem. One, using clay, worked out the arrangement of the shrubbery on the lawn in relief. Another employed pen and ink to sketch the arrangement. A third, oils. Most of the class employed water colors. It became apparent that the principles of color and brushwork, of line, mass, draughtsmanship could be taught as well through the practical problems of how to compose a lawn as through the deadly dull chore of painting a basket of apples. Moreover, when the youngsters were through they had learned a bit about landscaping and plant culture and they had made their learning a fruitful thing by finding out how to help their own families beautify the home grounds.

- All through the year in Phoenix, art students dress up their ideas and take them to market. Last year they turned out 1500 striking posters, selling all but those contributed to the Red Cross and Community Chest drives, to the County Hobby Fair, the Rodeo and Fiesta del Sol sponsored by the Phoenix Chamber of Commerce. They produced and sold thousands of Christmas cards from their own linoleum cuts. At a banquet for 500 they sculpted and whittled and painted the favors. Hostesses have learned to engage

## *Selling Art to the Community*

GEORGE KENT, New York City, New York



Cordelia McLain Perkins, Head of the Fine Arts Department of Phoenix High School, General Director of the Masque of the Yellow Moon. To her is due much of the success of this extraordinary presentation by the school students of Phoenix, Arizona

the young craftsmen to make place cards. Civic organizations and local business houses have found photographs made by the students excellent for advertising display. At fairs students paint signs and decorate booths. Phoenix shops display textiles designed by the students with motifs of cactus or desert marigold in the sharp hues of the brilliant Southwest. Local merchants offer prizes for the best designs and have them made up into bolts of cloth.

- Behind these unusual attainments is the vital personality of Mrs. Cordelia McLain Perkins, who came to the Phoenix Union High Schools in 1925 with a few simple ideas of how art should be taught. Art, she believed, should tie in with the life of the individual. She believed that the work of the artist should please and excite ordinary people. A woman of enormous energy, she put her ideas into effect, and has had the satisfaction of seeing art instruction grow from a time-wasting hour once a week to one which draws enthusiastic attendance five days a week and offers major credit for graduation. Enrollment in art courses has increased from 25 to 510.

- The economic ventures of the art department developed as a logical result of Mrs. Perkins' efforts to get the youngsters out of the schoolroom into the



everyday world. She never tired of telling students that art is simply a device for making life easier and more pleasant. Instead of doing wall decorations of dubious value, they painted posters, designed textiles, fashioned ornaments, rearranged their homes. It gave art a new meaning. It established among the boys and girls a respect for craftsmanship and a love for the beautiful.

● Individuals and groups began coming to the schools to have little jobs done. At first they were done gratis; after a time they were paid for. Money is a great stimulant and it led the youngsters to take more interest in their art work. Many of them worked at it after school hours on their own, to earn a little extra for their families, or spending money for themselves. Out of this interest came better craftsmanship and, with it, an increase in the demand. Today, Mrs. Perkins rejects more orders than she accepts. Her job, she believes, is to teach; the sale of creative art is valuable only as long as the cash element stimulates.

● When Mrs. Perkins began teaching in Phoenix, art was a frill, kept in the curriculum only because other schools had it. Mrs. Perkins decided to de-frill it. She junked the still life materials which for years had been tormenting and not teaching boys and girls. Eyebrows were raised but as only 25 out of 4000 attending students were involved, no one bothered to protest.

● In the beginning, Mrs. Perkins simply sat on the edge of her desk, asking questions. Strange questions for an art period. Questions about what students did with their spare time, what their aim in life was, their social affairs, their home lives. In effect, she said: "Tell me what's worrying you, what's making you happy—that's what we'll draw."

● Art, as taught by Mrs. Perkins, always begins with a problem, an interesting, everyday problem. The suggestions usually come from the students. A new

home will mean a new room for the boys and girls, and with it the need for furniture arrangement or perhaps a desire to do wall paper or a mural. A party may arouse an interest in fashion drawing for a new frock. Anything that will link the classroom with life is pounced upon.

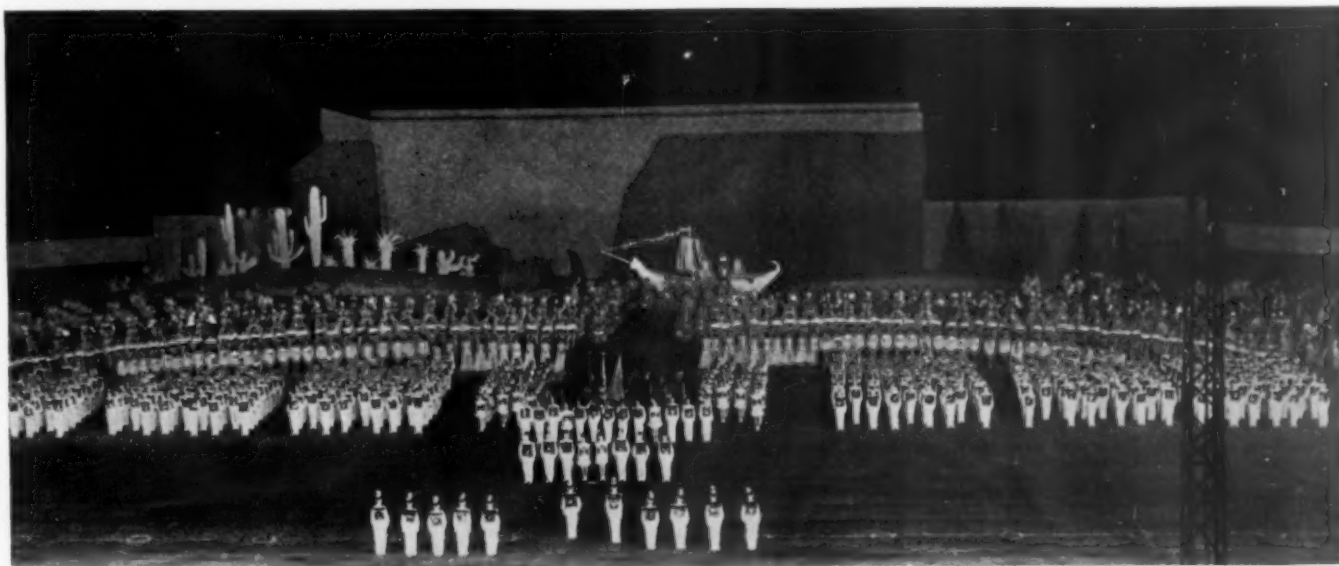
● Throughout the courses in drawing, painting, design, interior decorating, fashion design, pottery, and photography, students start with a problem and let the problem suggest the medium. Instruction in basic techniques goes on, but it is slipped in edge-wise, so to speak, when the students are ready to receive it. In all classes, the drive is towards the world outside the school.

● On one occasion, a class was doing a poster depicting a pair of Spanish dancers. Mrs. Perkins, walking up and down the aisles, found the drawings wooden. Abruptly she left the room and returned in a few minutes with a small phonograph and two Mexican students.

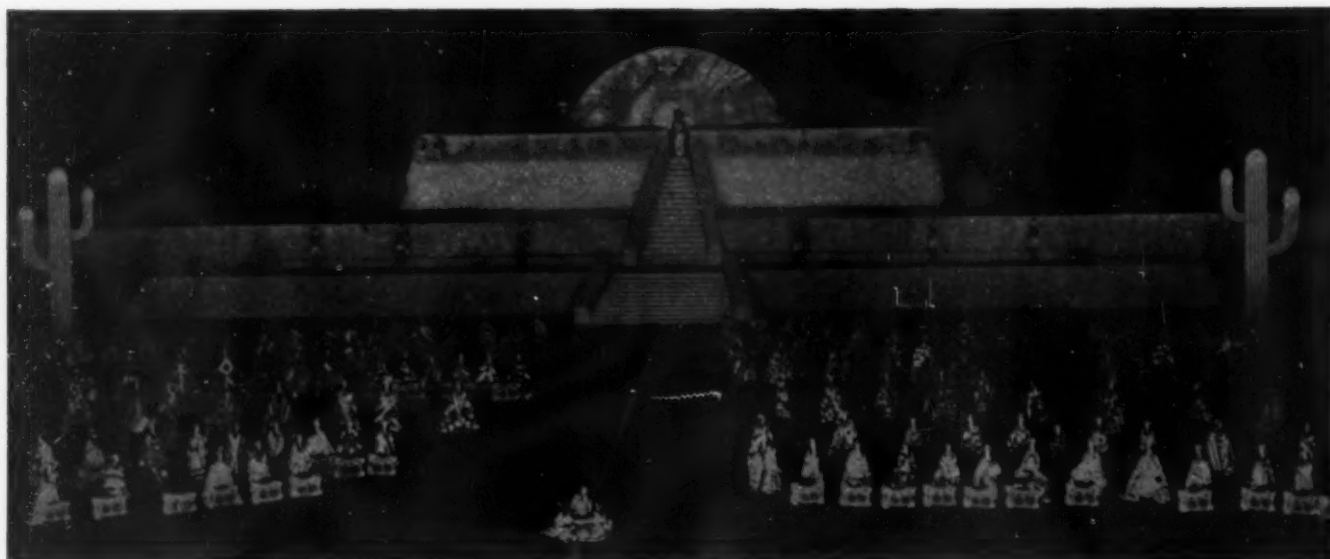
● "I want you to destroy the drawings in front of you," she said. "And when you have seen these young people dance, I want you to start new ones. Use your eyes. You are what you see." With that she turned on the phonograph and the Mexicans began a Spanish dance.

● The stratagem produced results. The drawings now had life, flavor, and action. More important than the lesson in drawing was the lesson in observation, in using the eyes to grasp essentials. It is action above all that Mrs. Perkins seeks in all drawings of the human figure. Even in the portrait hour when the class faces the seated model, she insists that the model act naturally, move freely and assume no rigid pose.

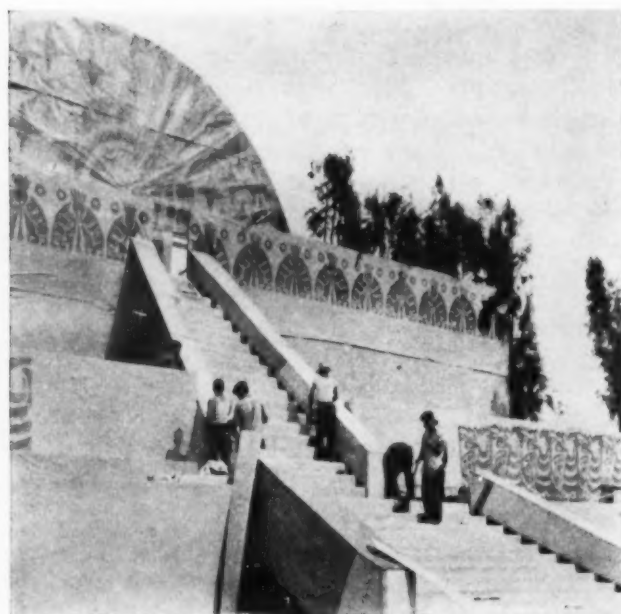
● Mrs. Perkins ranges through the school and town, hunting opportunities for her students that will help make their work alive and significant. When teachers



The Military Scene of the Masque of the Yellow Moon, an annual program staged by Phoenix High School



The Indian Number of the 1939 Masque of the Yellow Moon



The Phoenix High School Stage Crew build the Mayan Temple Scene

in other departments require illustrative material, she has her students provide it. Last year the Parent-Teacher Association was planning a play to buy indigent students needed textbooks. The art department contributed costumes and scenery. Earnings \$200—more than enough to provide the books.

• Recently the school was presented with an old building and a barnful of furniture. The Carnegie Foundation sent \$3000 worth of pictures and books. Under Mrs. Perkins' direction this is now to be made into a museum. The old house is packed with problems that will keep her classes busy for a year. Pictures to be hung, furniture arranged, hundreds of exhibits placed attractively, walls and floors to be painted—all live, everyday matters, in the doing of which art is not merely learned, but absorbed and digested.

• A year after Mrs. Perkins arrived in Phoenix, a woman's group had an idea for a pageant to be called "The Masque of the Yellow Moon." They got into production difficulties, and turned to Mrs. Perkins. With characteristic self-confidence and an eye to the possibilities, she took it over. Since then the "Masque" has played annually to increasing crowds, dramatizing with vivid color and great *éclat* some episode or legend in the lore of the Southwest. Last year 12,000



Students working on sidewalk to produce large Pageant Scenery

cash customers from all parts of the country saw the pageant. Other thousands were turned away.

• No other high school in the country has ever done anything quite as ambitious or profitable. How big the pageant is may be seen from the fact that at

various times a real railroad train has been used, as well as living camels and elephants, and hundreds of students on horses. There are never less than four orchestras. Virtually the entire student body participates. The cast is 3000, and those not on the stage help in other ways. Every department contributes, but the great burden falls on the boys and girls studying art under Mrs. Perkins and her four assistants.

- Weeks before the "Masque" goes on, the corridors in the art department wing are impassable, for it is on the floors that the artists work, painting acres of wrapping paper to serve as scenery. The walls are covered with them. Miles of cambric (30,000 yards last year) are dyed and cut for costumes. Art students make artificial flowers, hats, cloaks, saddle jewelry, and all the other props and gimcracks that go with a pageant. Lighting too is their province, for lighting affects color.

- Preliminary work on the "Masque" begins a year before the performance. The broad outline is done by Mrs. Perkins. The English department fills in with speeches. The physical education department trains the horsemen and the dancers. The music department rehearses the singers and the bands. The vocational school puts the sets together. The coordinating body is the art department.

- Out of the broad teaching approach in Phoenix

schools has come a friendly and confident feeling about art among the students. They have a natural attitude toward artistic work—more that of the old home craftsman than of the specialist in his ivory garret. In the course of her fifteen years of teaching all kinds of students, Mrs. Perkins has found that every youngster, no matter how inept he may appear at first, has some gift in one of the arts. Some students, of course, are more highly endowed than others, but often those who think they have no talent merely have not yet discovered the form of expression that fits them best.

- It is this sense of self-expression that students find most satisfying, whether they enter art careers or simply use art to enrich their leisure in later life. The by-products of the courses are enormous. Homes and lawns and streets in and around Phoenix, a city of 65,000, have become progressively more attractive. The numerous festivals of the community are more colorful and appealing. Students employ their eyes to better advantage and choose their clothes with greater care. They learn, in a word, to fulfill themselves in many ways. By training their powers of observation for use every day, they cultivate a phase of life too many of us neglect. And in cultivating the art side of their lives, they acquire a whole range of expanding interests and an appreciation that increases with enjoyment.

## ART APPRECIATION

HELEN GRAY

The curl of a baby's fingers,  
A gold glint in its downy hair,  
The pattern of shadow on mellow-toned rug,  
Made by sunlight that fell "just there."

Autumn smoke slowly ascending—  
White puffs against November gray;  
A steely slit in a snowy sky,  
An arrow of sunlight at close of day.

Black etchings made on sheets of gold—  
Stark trees against the sky;  
A violet V against the gray—  
Wild ducks are passing by.

A mellow-toned ivy leaf caught in the wind  
And blown 'gainst a rose brick wall;  
The rustle of leaves, the odor of leaves,  
The tumbling of leaves in the fall.

Soft, throbbing notes at eventide—  
A wild bird's nesting song,  
The black-blue sky of midnight  
By long snow-fingers torn.

The tiny flakes of the very first snow  
Floating down, floating up, floating by,  
The peace and quiet of the winter's night,  
Deep-shadowed 'neath star-lit sky.

The crunch of hoofs on a frosty morn,  
The crackle of faggots on fire,  
The lush, deep notes in a thrush's throat,  
The singing of wind through the wire.

A downy fluff; a streak of blue;  
A pause to revel in all creation;  
A dart of yellow, an opal of dew,  
All this is Art Appreciation.

© HELEN GRAY





## LIFE SKETCHING WITH A PURPOSE

FLORENCE LOTT KENNARD

College of Wooster, Travis City, Ohio

**P**ERHAPS the college life sketching class was enthusiastic enough, while doing its weekly stint of drawing from the model. At least, everyone in the class seemed interested in the work. But when we decided to paint a mural, which would incorporate the figures we drew in life class, the enthusiasm bubbled up to way above par. And we eventually came to decide that as a project the painting of a mural is brimful of educational value.

- The lessons that we (teacher and class members) learned in cooperation one with another, in planning a large composition as a whole, in working out figures on a large scale, in discovery of what happens to color in large areas, and in applying every bit we could learn about proportion and action of the human figure, were mere educational items provided by the task at hand. We discarded the idea of painting the mural on a surface which would later be attached to the wall, because we felt that the lessons involved would become more interesting and vital if the mural were painted directly on the wall. This

decision without a doubt increased the technical problems of production and multiplied the hazards of success. But problems and hazards developed ingenuity and led to adventures of supreme educational value. Although we quite naturally desired the success of the mural, I, as the teacher, was quite conscious of the fact that the greatest value of the project would exist not in the painting that would appear on the wall; but rather in the development of artistic ability and appreciation within the student himself. From first to last, every step presented its own problem for solution. I strove to be helpful but not dictatorial. We, the students and I, solved the problems together. Our answers may not have always been the best answers but, on the whole, we took considerable satisfaction in the results. This paper is an attempt to explain what we did. I write with the hope that some of the ideas involved may be helpful to others.

- Since we felt that abstract subjects and symbolic approach were too far removed from the students to be of vital interest, we chose a subject close to the hearts of the students. The subject was College Student Life. We also chose to keep the interpretation

close to the students by keeping the settings and costumes realistic rather than symbolic. For those reasons we decided to represent our figures in two dimensions rather than three. The foremost reason was that the project would be difficult enough if two dimensions instead of three were represented. And, secondly, we liked the idea of our walls remaining walls, as architecturally planned, rather than as surfaces representing space.

• The walls to be decorated were the walls of the studio. About ninety running feet were available. Since the studio is lighted by a skylight, the space was unbroken by windows. However, two large black registers proved a problem. Since the registers could neither be ignored nor incorporated in our compositions, we broke the mural at these points and used the spaces beneath the registers for information in regard to the mural. Under one register we lettered the title of the mural and name of the class producing the mural. Under the other register we placed the names of the individuals who were members of the class. We decided on the phases of college life to be represented and each member of the class chose the subject he would like to work out. The phases of college life were indicated by the sub-titles, Dorm Life, Social Life, Academic Life, Athletics, Religious Activities, Events, and Fine Arts. These sub-titles were again divided. For example, Academic Life represented physics, chemistry, geology, biology, the library, and the lecture class. Fine Arts represented drama, music, painting. Social Life dipped into the indigenous characteristics of our college. Not only was dancing depicted but dating at the fountain and refreshments at the shack. Discussion of what subject should appear in which space was eventually settled by placing Academic Life on the wall to the left of the room entrance and Social Life to the right. Then each student planned a small composition to the scale of the part of the wall to be decorated by his part of the

mural—each individual composition not only with respect to its integral qualities but also with respect to the composition which adjoined it and finally with respect to the mural composition as a whole.

• When the small compositions were criticised and planned to the best of our joint abilities, the models were called in. Since each student artist required specific poses for his composition, we often had several models posing at once. Each student artist took great satisfaction in arranging his model to suit his own ideas. The cooperative spirit was very marked. Each student, while striving to make the best possible drawing, tried to work rapidly so that he might turn his model to the use of some other student. The studio became the busiest place imaginable. Students with their respective models were scattered about the room. Those who found no model available at the moment, used the time to paste strips of lightweight wrapping paper together so as to make large pieces of paper the sizes of the individual compositions. The large papers were pasted to the wall (along the top edge only) so that they hung over the wall areas of the various compositions.

• After the preliminary drawings were made from the model, they were enlarged directly upon the large papers on the wall. Both the preliminary drawings and the large drawings were done with charcoal. Some of the students drew squares over their small drawings to simplify enlargements, other students found this unnecessary. Before we began the enlargements, we decided that the figures should approximate four feet in height. Boys should be slightly taller. Heads should approximate six to seven inches in length. These measurements gave us an idea of how to start the enlarged drawings. The great advantage of drawing the composition on the wall was to get the impression of the composition on as a whole mural decoration. Proportion, action,

(Continued on page 9-a)



School Group Scenes were used for the murals. Note how the space under the wall ventilator has been used



# IMPLIFIED

A. G. PELIKAN



# ERSPECTIVE



Director of Art Education

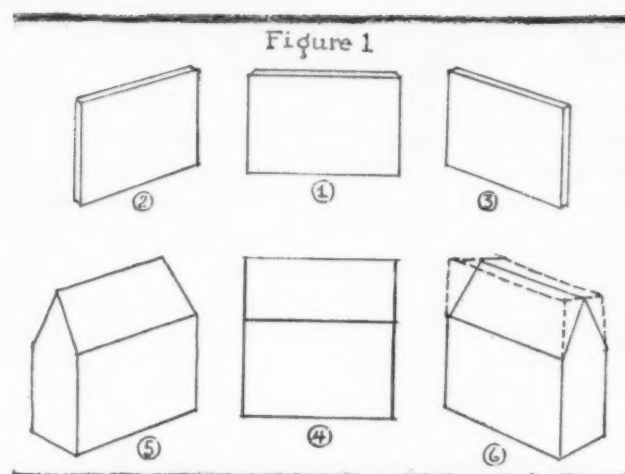
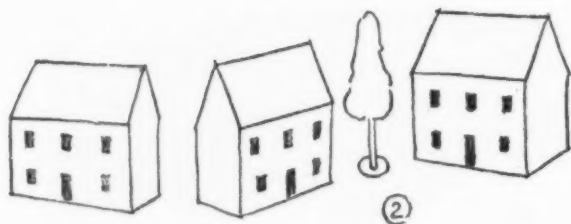
Milwaukee Public Schools

**I**N DRAWING or sketching outdoors, whether it be a landscape with trees, fields, fences, and farmhouses, or a street scene with skyscrapers, churches, bungalows or garages, a knowledge of the elementary principles of perspective is essential. This subject is usually not very popular with students, because in many cases it is presented in such a manner that the student fails to see any practical need for it. The drawing of mugs above and below the eye level somehow lacks human interest and is apt to scare timid students away from the art classes.

• In the secondary schools and even in some of the upper grades the pupils no longer are satisfied to the same extent with their own creations as before, and are now concerned with a more realistic and accurate type of drawing. It is important that the development of skill be accompanied by a corresponding understanding of design and the formation



Figure 2



of a personal expression, which will give the drawings individual character as well as be accurate in form.

• In this article a few sample lessons have been illustrated which may be helpful to the teacher who has experienced difficulties with the teaching of free-hand perspective.

• Figure 1 shows by means of a drawing board or a box what happens when we look at it from various positions, an apparently simple problem, yet one which can be utilized to illustrate an important principle of perspective. From the rendering of a plain board, it is only a step further to the drawing of the rectangle or cube, which in turn may be carried further by indicating how a roof may be added to give the most elementary geometric construction of a house.

• Figure 2 indicates how this little block house may be made more realistic by the addition of a few dark rectangles to represent windows and a door. By repeating the drawing and arranging the little block house into groups of three, we have added considerably to the interest and may now proceed to add trees, small figures, fire plugs, autos, etc., or even build up an entire street scene.

• Plate 3 illustrates one way in which the simple geometric form of the house illustrated in Figure 2 may be enriched by the addition of a few characteristic details of a church, fire house, farmhouse, etc. The problem may be further enhanced by having the students bring to class small wooden models of

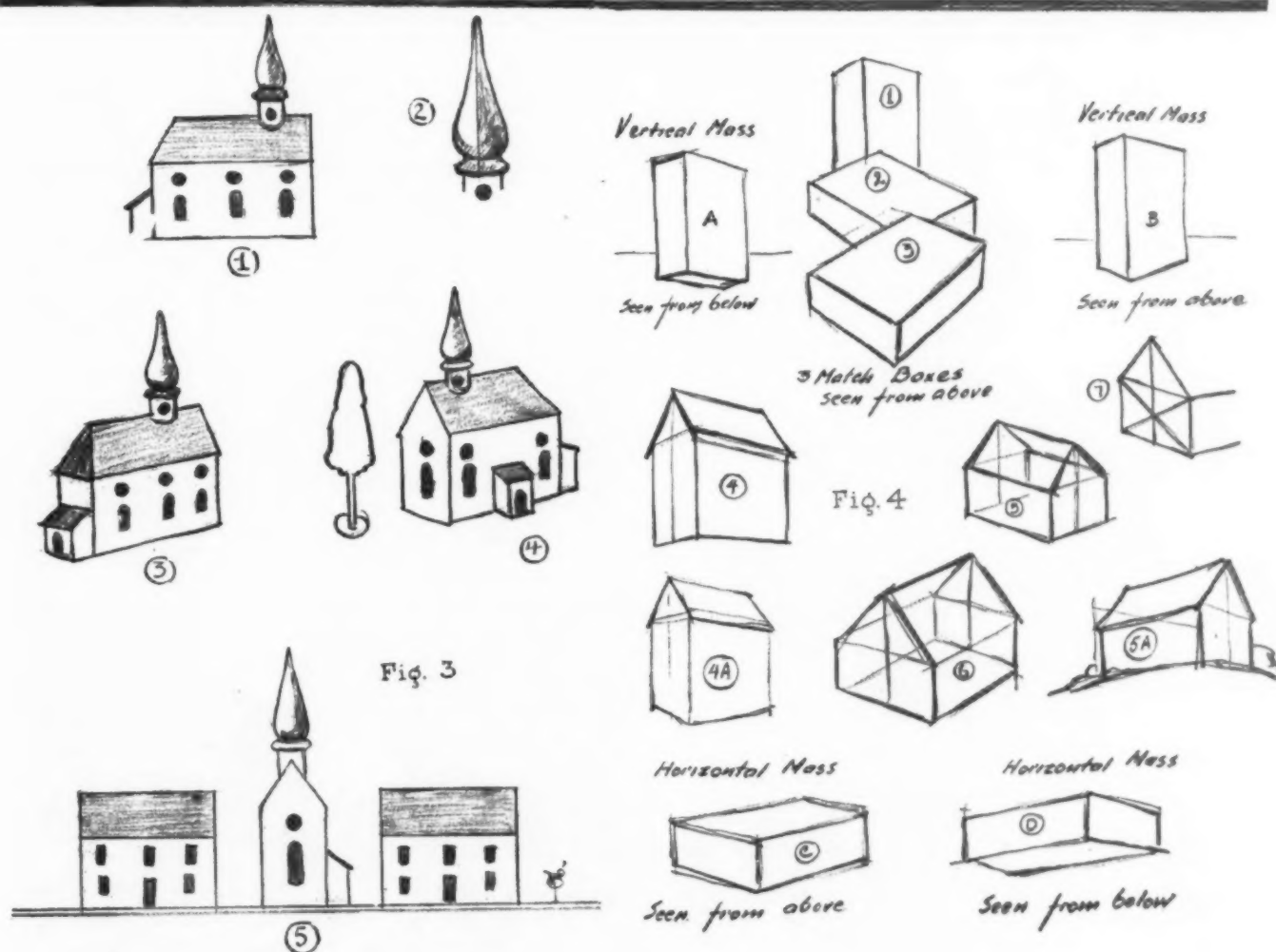


houses, figures, wagons, cars, etc. If these are not available, any manual training department could easily make up a set of models from designs made by the art department.

• Plate 4 takes up an additional exercise in perspective, with cubes or blocks to illustrate what happens when these objects are seen from above, from below, or from various angles. Only sufficient time should be spent on this exercise until the student understands the elementary principles involved. As soon as they have grasped how parallel receding lines converge to one or more points on the horizon line, and that all parallel lines below the horizon line converge upward to a point on the horizon, while those above the horizon lines converge down to a similar point, they should be encouraged to build up various types of houses as illustrated.

• In Plate 5, where it is difficult to see actual examples of these types of buildings outdoors, it is permissible to bring photographs of houses of all kinds to class so that the students may analyze them from the point of perspective.

• Plates 6 and 7 show how a group of houses with a few additional accessories may be arranged so as to make a pleasing composition. A glance at these will show that the outline drawing of the houses does not differ greatly from the suggested exercises in Plates 4 and 5. Note how addition of a few values of light and dark help to establish the effect of three dimensional rendering, and how light and shade may be suggested with comparatively little additional work. Good drawing is essential in all sketching, and no amount of shading or tinting will correct or compensate for faulty or incorrect drawing.





Once the outlines of the buildings are decided as to perspective, it leaves the artist free to draw the finishing parts with confidence.

Buildings considered as blocks simplify perspective drawing. The same simple receding lines of the blocks apply to the buildings.



Fig. 6



Fig. 7



## OIL PAINTING FOR ALL!

MARY JANE WHITE, Supervisor of Art  
City Schools, Plymouth, Indiana

**B**Y ALL MEANS include oil painting in your high school course of study! In ignoring it you deprive your students of a very enjoyable experience.

- High school students are entitled to as many different media as are grade children. A student less fluent with the pencil or water color brush may find great joy and a greater degree of success with a spatula and palette.

- The method of oil painting in itself is more facile and is different from other media methods. Students who tend or lean toward sculpture interests revel in its plastic qualities. There are so many methods of application that the experimenter never goes stale! The chromatic array is so different from that of other media that new colors are found repeatedly; one often receives a pleasant surprise when the color is applied to the canvas. The impressionistic method of combining oil colors never loses its attraction for the young artist.

- Its versatility offers new fields for the varied temperaments of students. The meticulous girl loves to spend days with small brushes working out details. The impetuous tomboy dotes on splashing its brilliant clean color. The careless, clumsy, football fellow receives a great deal of pleasure—the boldness of the medium covers up his poor drawing! The results are never two alike and as a consequence the student finds its possibilities unlimited.

- The method of approach and introduction to this fascinating medium is no different than other methods. There may be the same experimental stage with tools and paints—a research stage where students study techniques and effects gained by different artists—and the demonstration, if needed, by the instructor.

- Without exception there is a desire on the part

of young people to experiment with oil painting. Artistically speaking, it is "way up there"—an untouchable—and students are thrilled with the idea of getting to use the materials the "real famous artists" use. All high school people know what an oil painting is and are more or less curious about how an oil is made. The mere mention of doing one himself has great appeal.

- The materials for this unit are not particularly complicated or expensive. The student can use a cardboard box for a kit; the industrial arts department can make suitable, yet inexpensive easels. At least one palette knife; three or four brushes of different widths; a piece of plate glass or wood veneer for a palette and a full range of good colors is prerequisite.

- The color range should include at least three yellows—lemon, cadmium and ochre; two blues—ultramarine and permanent; two reds—alizarin and vermilion; a warm and cool green, and plenty of white. Turpentine, linseed oil, and a little varnish in small bottles will be necessary. Students can begin painting on stretched heavy quality wrapping paper. As they become dexterous with their tools they may progress, in order, through rough textured paper, beaver board and, finally, the second year, to canvas board and canvas.

- As to studies the student should always make his own selection. Perhaps at first some guidance will be needed in arranging interesting compositions. Opportunity should be provided for the students to set up their own still life groupings; they may bring things from home; borrow from antique or gift shops, etc. After they have acquired a certain easiness and aptness they should be allowed to do outdoor subjects and later can work into figure and portrait painting. The scope is unlimited; the experiences innumerable!

- By all means—oils for all!



# THE "HIGHLIGHTS" TELL THE STORY

FRANK B. ELL, Stanford University, California



HE term "highlights" is used to name the parts of anything that reflect to our eyes the brightest surfaces or spots of light that is shown on that object.

- The method explained or described in this article is based on the theory that without light we do not see. Therefore, draw, sketch, or paint, with colors or white, the lighted parts of your subject on a dark background. It has generally been the habit that when we write, draw, or endeavor to express ourselves graphically we do it by making dark marks on a lighter or white surface. That is, we put in the shadows and shading and outline the lighted surfaces. In other words, we have been working negatively, whereas by working with light colors on dark we will be working positively. It will be more in harmony with nature. Nature paints with light; the dark is already there. Again we say "without light we do not see." A subject may be entirely painted with all of its varying degrees of light as well as by depicting all the varying degrees of darkness or shades.

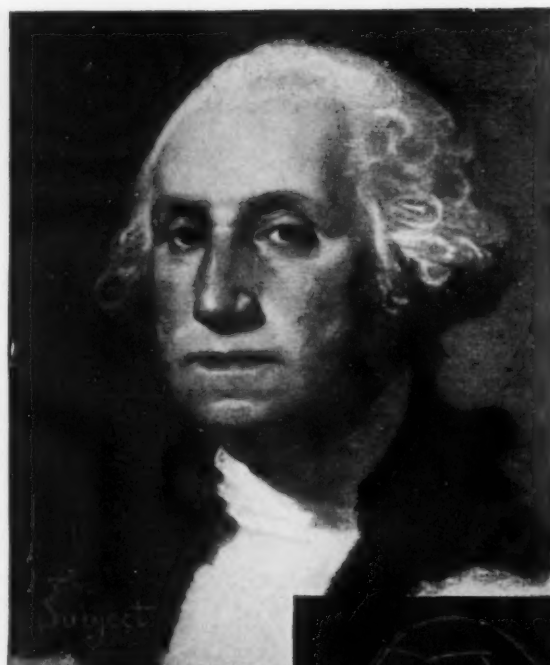
- On the blackboards in our schools we write and draw with white chalk. Have you noticed that when a picture is being drawn with shadow lines on a blackboard, the lines are drawn with white chalk? Such a procedure is no doubt due to the idea that because we usually draw the shadows and dark areas, we habitually draw them with white chalk, which is against the laws of nature and common sense. Blackboard drawings will be more educational and enjoyable when the idea is used of painting with light on darkness, as it were.

- It is quite possible to make portraits showing a good likeness of the subjects, by just drawing, or painting the highlights and at times adding the next degree of light on parts to explain certain details which help express the subject being pictured.

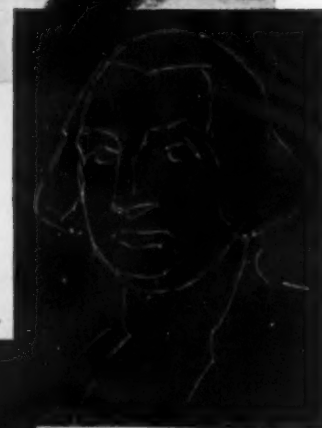
- We will endeavor to make the method plain by illustrating the steps taken in making a portrait in highlights.

- First, as to material: obtain a number of the darkest colored sheets of charcoal paper. These sheets are generally sold in sizes 19 inches by 25 inches. Choose the darkest colored paper, such as dark blue, dark green, dark brown, and black. Use chalk crayons as your medium. Use your taste in selecting the color of paper to go with the color of crayon you plan to use. For instance, light blue crayon on dark blue paper; other colors can be used on the dark blue, such as yellow, orange, and light green; that is, the picture is to be painted entirely with either of the

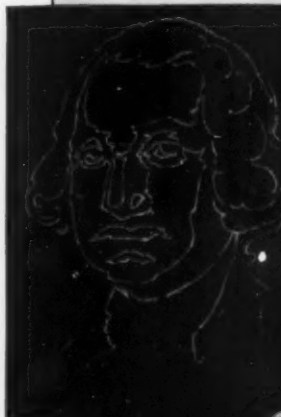
(Continued on page 10-a)



The  
Subject  
shapes  
are Blocked  
first



The  
"Highlights"  
are next  
Outlined



Highlights  
Finished



Four highlight portraits made from posed models by Frank B. Ell, illustrating how little is needed to "tell the story"



## SPONTANEOUS ART ♦ for the HIGH SCHOOL

KATHARINE TYLER

Lake View High School, Chicago, Illinois



Two "spontaneous" water colors by students of Lake View High School of Chicago, Illinois



IF THE high school pupil has the desire to draw, this is the best incentive to spontaneous art. Modern education demands understanding of the pupil by providing him with appropriate tools of expression, for education is fundamentally a creative art in which the teacher assists the pupil in the art of living, learning, knowing. The art teacher sympathetically provides the pupil with conditions which will help him express fully his inherent feeling. Any art achievement which satisfies the pupil may be regarded as a work of real classroom art, for it has been a thrill of accomplishment, and felt aesthetically.

- As a help in rhythmic organization we urge the pupil to sketch a form, working quickly, then make another sketch, aiming to transmit impressions of movements and characteristic features of the form from memory. He may freely sketch the form in chalk or water color. If he chooses the latter medium he can leave a narrow band of dry paper between wet areas, dipping one color into another for blend on the paper to secure vibrant effects. Your class will enjoy an hour sketching animal forms. After practice the pupils may want to give a chalk talk at a student talent assembly program for the school. If they draw

animals, birds, figures, heads, cartoons, they will be enthusiastically received for young artists work with alertness and awareness.

- Practice will help the pupil indicate direction of forms in a continuous, flowing style which has a free, relaxed swing, and he will learn to draw with personal style. Appreciation of the drawings of the Bushmen, of Goya, Daumier, Matisse, Picasso will help him to re-live the experience of artists of all times and to distinguish their personal qualities of expression. If the high school pupil is led to read what the best artists of today are writing and doing, he will note that Rockwell Kent says, "Essentials only ought to go into painting . . . I can't trust my judgment—it is only what remains in my memory that I paint . . . I want only the elemental, infinite thing."



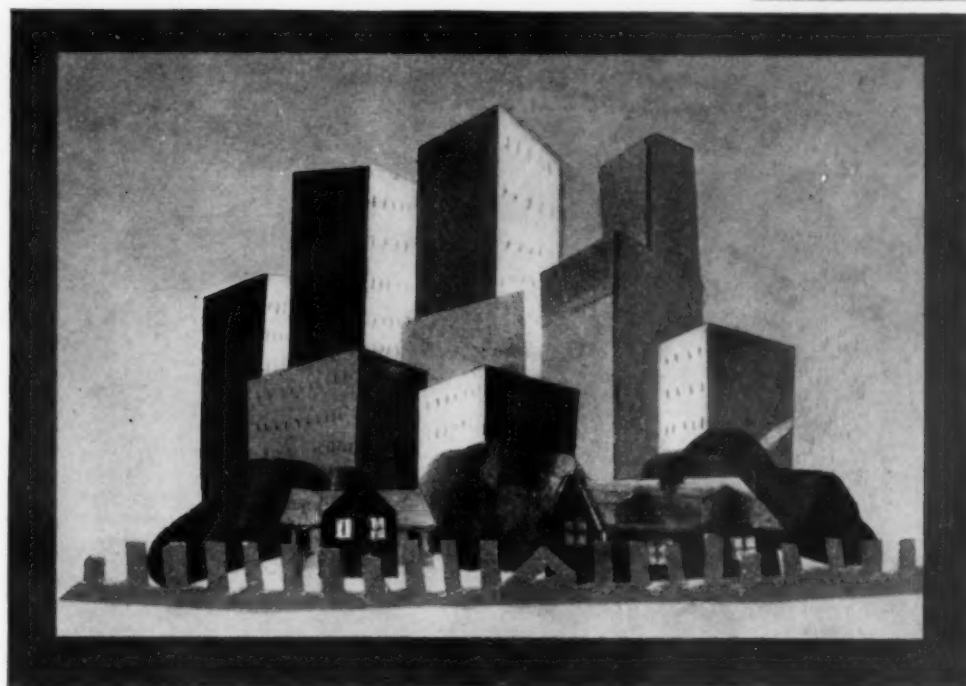


# PAPER MOSAIC PICTURES...My Hobby

BARBARA D. LUDWIG, Berkeley, California



Barbara Ludwig of Berkeley, California, has found paper mosaic her medium for picture making and colored advertisements are her color source



R. WEBSTER defines the word "Hobby" as an object of extravagant interest, and my Hobby is in that classification; every new magazine that falls in my hands fills me with new inspiration, for you see I use all the bright colored advertisements and illustrations to make my pictures. I seldom use a plain color, but those that have movement or rough texture. An illustration of a beautiful evening dress suggests to me a rocky mountain; or the leg of a man's tweed pants makes a perfect brick-like chimney or light-house, while a few bright pieces of paper cut from the front of a car's radiator look like the light at the top.

- For years I wanted to paint, but lacked the necessary funds to buy materials, but I did have over a hundred magazines, so I tried out an idea for a picture with paper. A friend remarked that I "paint with paper and scissors" but not like one cuts silhouettes, for I build my houses from the roof down and make a tree with pictures of a man's sun-burned face, or from a picture part of a dirt road.

- Usually I have an idea for a picture, as I design all my pictures, first making a small sketch on a piece of paper and pinning it on the wall in front of me as a pattern to follow. I use a piece of mat or scratch board, usually about seven inches long and nine inches wide. I usually suggest to a beginner to start

on a piece about two by four inches so as not to start too big and become discouraged. I begin by cutting out small oval pieces of ripe yellow, cut from a canned peach advertisement for the sky (oval pieces blend better), starting at the upper left-hand corner, work across and down to where your imaginary horizon line is to be (avoid hard edges or lines), filling in or over-lapping each oval to form sky.

- After I have that much in, I hold my picture away from me and squint at it, to see whether it looks like a summer sky; if not to my liking, I paste over until it is right. Now the horizon . . . find the coat sleeve of a brown tweed or woolen material, with nice soft folds and shadows where the elbow is bent; cut so the point of the elbow is the top of the mountain. Put this mountain at the base of your skyline, about half-way on your mat-board at the left-hand corner, hiding edges of sky.

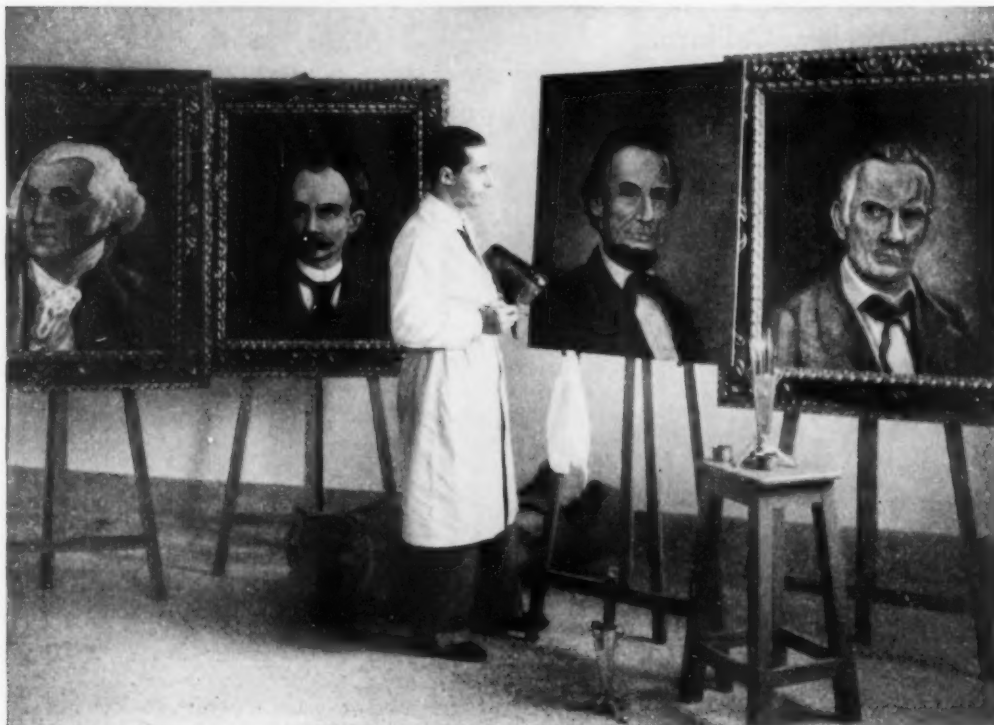
- You can also make flowers and still life pictures, using the shiny fenders of a car advertisement for the highlight on a bowl of flowers or plate. I use clear mucilage, a tiny water color brush (not the stubby kind given with each bottle of glue); these are neater and the glue may be applied to the smallest piece of paper without running all over your picture. I keep a wet cloth handy to wipe off any excess glue on both my picture and fingers.

(Continued on page 11-a)

# MODELED LEATHER PORTRAITS

XAVIER ADOLFO MONTERO, Instructor

Civic Military Institute, Havana, Cuba



A tooled leather portrait process suggested in a letter received by the *School Arts* editor from the originator of the method who teaches this new art-craft in a government school in Cuba

Señor Montero instructs students in the Havana, Cuba, Military State School in the art of leather sculpture

Señor Montero not only capably paints his portraits but also models his leather surface, producing a unique, durable, bas-relief portrait

*Mr. Don*

*Pedro T. de Amor*

• I am taking the liberty of sending to you some photographs and a pamphlet of a leather craft which I am certain that I am the only one in the world who does this particular kind of artistic work. I am sending some to you because as you are dedicating your magazine to works of applied art I believe that you will be interested in the class of embossing which I have developed and elevated from a simple manual work to a superior plane alongside of painting and sculpture, a definite material realized as one of the fine arts.

• I am certain that you are interested in everything new and original in Art and also in this case where never before has "thick leather" attained such a dominant art position. The pictures which you see in the photographs, we executed with mallet and chisel without damaging the leather, having a relief of  $1\frac{1}{2}$  inch to  $\frac{3}{4}$  inch in relief.

• Please accept my best regards and interest in the *School Arts Magazine* which you edit so well.

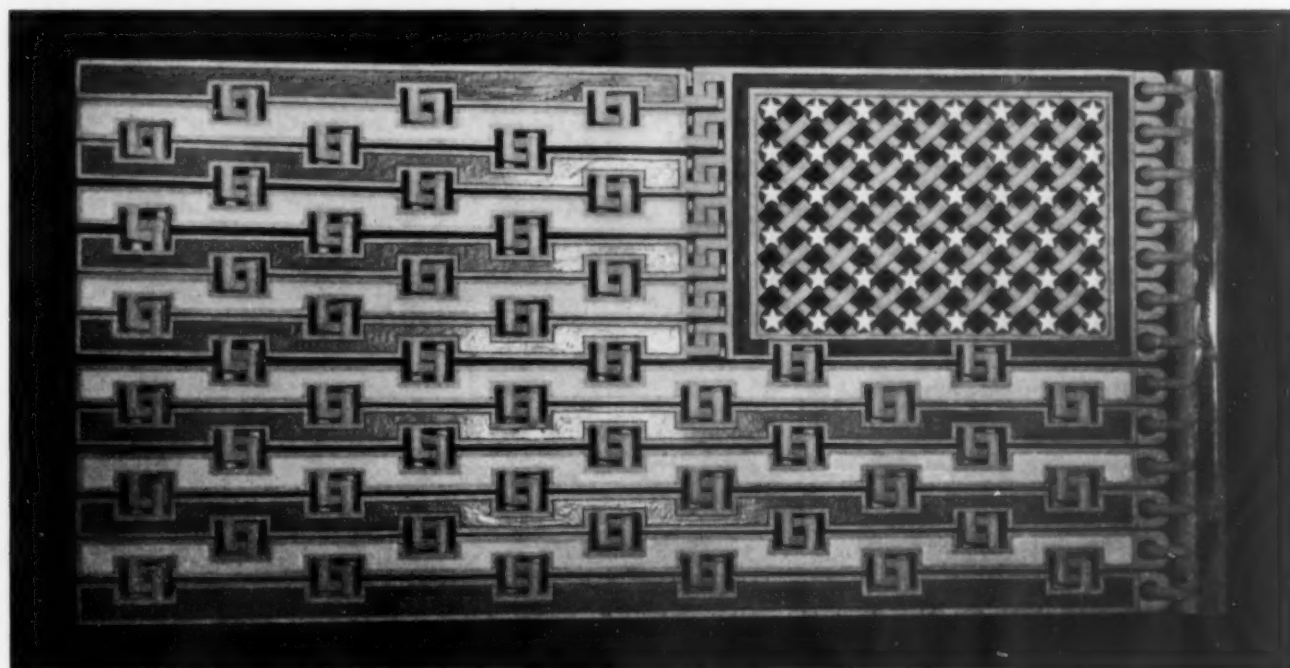
*saludos atentamente S. T. de Amor*

*Xavier Adolfo Montero*  
Havana, Cuba





Nature material, leaves, fungi, bark, moss, and seaweed are used by Pansy Stockton of Los Angeles to "paint" landscapes. This scene, "La Casita" (The Little Home), was done with milkweed for the sky, leaves for the mountains, and bark for the house



A decorative rendering of "Stars and Stripes" in a carved single piece of wood by Samuel Karelitz of Bronx, New York. This ingenious artistic modeled wood carving is done with simplest of tools such as an awl, some being of his own manufacture.  
Received from M. Rosenman of Brooklyn, New York





"Vacation Time" is suggested by this charming child life photograph sent to *School Arts* as a Christmas card by Cedric Wright, noted photographer of Berkeley, California



Serious Business

Two scenes of school life in the Milwaukee, Wisconsin, Schools, received from A. G. Pelikan, Supervisor of Art Education



"School is over, work is done" must be the song of this young musician whose cardboard and wood piano fully serves her musical needs



# GRADE HELPS

from Grade Teachers everywhere ..



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro deLemos, Stanford University, California



## WORKSHOP for YOUNG AMERICAN CITIZENS

FLORENCE M. PAINTER

Washington, D. C.

**T**HE grave national and world situation of today has turned the attention of educators toward the part schools should play in the defense program. Training in the American way of living is undoubtedly the task of the schools. Although defense education and art instruction may appear to be unrelated, the thoughtful teacher will find that they are in reality closely allied. Democracy demands freedom for creative thinking and acting. What better means for the expression of little children's ideas can be found than designing, painting, drawing, and modeling? Then too, relief from the stress and strain of the times is gained through the satisfaction of expressing oneself creatively through the arts.

• American citizens are faced with the additional problem of supplying substitutes for necessary arts and crafts formerly imported from foreign sources. There is no reason why Americans cannot excel foreign craftsmen in designing for their own practical needs if the schools provide an adequate foundation of art instruction. So today more than ever before we realize the need for encouraging the development of

creative and capable hands for young American citizens.

• An indication of the intense program of training in art needed on all levels of maturity is found in the defense education program worked out by one group of fourth grade children this semester. Each child worked to find reasons why he was glad to be an American and how he might become a better citizen. As newspapers, magazines, and other references were examined for materials, the children discovered that many former American imports from foreign lands had been eliminated through blockade and concentration on war efforts. A discussion about this problem led to the conclusion that Americans should develop their own arts and crafts. So, as young American citizens, they decided to remodel a section of their classroom into an American art and craft company where they could learn to use their hands to create beautiful articles needed by Americans.

• Before the opening of the workshop, an exhibit of articles from foreign countries which could no longer be supplied to America was planned. Homes, clubs,

stores, and the entire community were searched for suitable objects to be displayed. The children studied the exhibit to determine which types of products were most necessary and most interesting. This natural way of determining the children's interests for work in the shop provided a much more reliable index to their real preferences than interests listed on a formal questionnaire.

- After this exhibit, the children studied the types of articles they desired to make in their workshop from an artistic point of view. Color, design, and workmanship were examined critically. Pictures and authoritative references supplemented these discussions. For example, the children particularly enjoyed the beautiful pottery and clay ornaments displayed. So an examination of the lovely pictures in *School Arts* for February and November 1940 enlarged their experiences with modeling. Visits to the library and museum further enriched their understandings. With this background the children were ready to express their own ideas in clay and paint.

- The exhibit also gave a clue to the type of materials needed for the shop. The children found that they needed clay, soap, modeling clay, plaster of paris, paint, and shellac for their modeling activities. Many types of paints, colored inks, various sizes of paper, crayons, pens, brushes, colored chalk, charcoal, and other materials were prepared for use at the easels. Some looms were brought from home and others were made by the children. Strips of cloth, yarn, crocheting cotton, and beads were collected for use on the looms and in the making of lace, embroidery, or tapestry. Materials for sewing, dyeing, and block printing were included. Scraps of wood, tin, leather, and various other materials were included. The children's shell collections stimulated the development of their own type of shell-craft. What delight the children found in such a complete workshop!

- The pupils were encouraged to supplement their ideas for types of activities found at the exhibit with

objects or pictures in their environment which might be more beautifully designed or improved artistically. All of the children attended conferences to discuss general art problems related to their ideas, such as planning designs, filling the space, choice of colors, and other specific needs. Committees of pupils were formed so that children with like interests worked together. Each committee worked to improve its own particular type of expression and collected a scrapbook of materials related to the specific problems found. Demonstrations in clay modeling and painting were presented by adult artists. The emphasis in each committee, however, was on the creative expression of the individual with art instruction aiming only to help each child to better express his own ideas. As children completed articles in one committee they often became interested in the programs carried on by other groups. So the personnel of the committees changed from time to time and the experiences of the children were widened.

- Exhibits for parents, friends, and other grade groups were held from time to time. The growth in ability as shown by greater originality of expression as well as the gradual incorporation of artistic principles into more pleasing products was very evident to those who attended several of the displays. Certainly such definite art instruction for all children should help to produce a generation of adults capable of designing and building better surroundings for all Americans!

- The real defense of the future of democracy in America lies in education. If more administrators could realize the values of this type of art activity which is of such absorbing interest to young children, perhaps budgets for art instruction would not be pared disastrously when money is needed desperately for national defense. Activities which give expression to the ideas of individuals and train creative hands for future Americans deserve the support of budget makers.



No school subject produces more intense interest in pupils than that of creative art



Animal life and jungle scenes are always popular with young artists





A carnival was used as inspiration for this summer school project

## CREATING A MURAL

OSCAR ROED, Jr., Chairman of Art  
Port Chester Junior High School, Port Chester, New York

**E**VER since creative expression became an aesthetic objective, the mural has been accepted as one of the most effective vehicles for art education. The period in teaching where anything that was self-expressive was considered good, has long been gone. We have finally come to realize the truth that if a sixth grade child draws a tree in the manner of third grade, even though the tree were expressive of himself, he is just as much retarded artistically in his power for visual concepts as he would be in arithmetic were he unable to do simple addition.

- Likewise, in creating a mural, there are certain well-defined methods and objectives that may be found as a base if the project has been educationally purposeful. These will of course vary with age level, general ability, and artistic maturity.

- Creating a mural seems to divide itself into two general steps: the first, building a visual vocabulary (i.e. mental concepts, but not preconceived ideas for method of rendering). Questions such as "What were the people doing?" "What kind of clothes did they wear?" are typical. This is where the teacher brings his creative powers to work. One might say he is teaching creative expression, were it possible to teach such a thing.

- The second step—building the vehicles of representation, is much more definite and can be taught. The younger the group, the more important the step will be. In kindergarten through

second grade, it is enough to make a "big picture using happy colors—colors that are brothers and sisters." In first grade, things that are far away can be placed high in the picture and drawn small, and vice-versa. Also, first of all, things in the picture should be big and generous, not small and stingy, and if necessary, "so big that they touch the top, bottom, and sides of the picture." Furthermore, the picture can be painted so that we can see the things clearly—i.e., playing dark against light colors. Also, things can overlap in order to hold together.

- In fourth and fifth grades the house can be made to look solid by painting one side darker than the other; the tree can be made to appear round by making it a little darker at the sides.

- Seventh and eighth grades can begin to apply rudiments of perspective. They can begin to realize that it is legitimate in a mural to use several eye-levels and many vanishing points. At this level, one object in the composition should be selected as a "key" to the scale for the rest of the mural. They can begin to build a sense of consistent method of rendering.

- Correlation with other subjects often can be the key to a successful result. Psychological experiments have shown that there is a strong correlation between writing about a subject and ability to represent it graphically. By using various core-curricula (social studies, English, etc.) and experiences in everyday life as subjects, most of step one will have been done for us. But he who believes a mural can grow like Topsy will be disappointed.



A fourth grade mural made in connection with study in a unit on Eskimo life



## FIGURE FUN

AUDRE ROSS, Art Department, Cicero Public Schools, Cicero, Illinois

**T**HE First Grade Halloween Parade has become a tradition in our school. Every year the First Grade children march in colorful parade through the halls and rooms of the building. All kinds of costumes, representing all types of people, add to the amusement of children and visitors. It seemed excellent material for figure study!

● Being curious to discover little children's concept of figures and their growth of ability to express those concepts, we decided to experiment.

● Every week for seven months, a child posed in costume while his little admirers sketched eagerly. Each child posed in turn, which event was of no little importance to the one posing and was awaited with great anticipation. When a sketch was finished it was dated and filed away.

● No "teaching" was done. The natural advancement in observation and deftness of expression was ample reward for a "hands off" policy.

● Our first figures were often armless and footless; ladies and gentlemen alike wore skirts; and faces were all awry! But week by week we grew.

● In May, each child's lessons were returned to him. Shrieks of laughter at sight of our early efforts gave evidence of greatly altered concepts and powers of expression.

● The figures were cut out and mounted on long strips of wrapping paper in proper sequence. Under each was printed the date of its drawing. What fun to see how we had "learned to draw people!"

● As a climax to our "figure fun" it was decided to make dolls and invite our mothers to come to school and help us dress them, as we had been dressed in the Halloween Parade.

● Salt and sugar bags, sawdust, string, and large needles were collected.

● One Monday morning we were ready. For three days mothers were in and out—as intrigued with doll making as we were! Our finished collection included Aunt Jemima, Snow White, Uncle Ezra, clowns, cowboys, gypsies, soldiers and dolls of many lands.

● It is hoped that the entire collection intact may be cheerfully donated to the September beginners, but in some cases the sacrifice may prove too great!

● If you enjoy observing little artists grow, you may find this a thoroughly delightful experiment.







## THE REJUVENATION OF A RUG

MABEL KENNEDY and PATTIE V. MARSHALL

Kirkwood School, Clarksville, Tennessee

**L**ITTLE green chairs began it. They made so much noise when they were moved from place to place in the primary room of the Kirkwood consolidated school that something had to be done to remedy matters. The teacher decided that the best way out of the difficulty would be to have the children sit on oilcloth cushions on a linoleum druggut, instead of bringing their chairs with them when they gathered around her for their lessons.

● When a search for a nursery design rug that would harmonize with the apple-green chairs and tables, cream walls and oak-finished woodwork proved futile, the idea of letting the children refinish a second-hand one occurred to her. The county superintendent, Mr. N. L. Carney, who is in sympathy with all worth-while art projects, sent a quart of apple-green floor enamel and three half-pint cans of colored lacquer; and an ad in the school newspaper resulted in the acquisition of a used druggut, size eight and a half by eleven feet, in fairly good condition, for the amazing price of seventy-five cents.

● The aid of the teacher of special subjects was enlisted, and the fun began. After the rug had been thoroughly cleaned with warm water and laundry soap, the enthusiastic young painters gave it two coats of the light green enamel and added a carefully measured border of dark green lacquer. This part of the work was entrusted to several second grade children who had used enamel in painting doll furniture the year before.

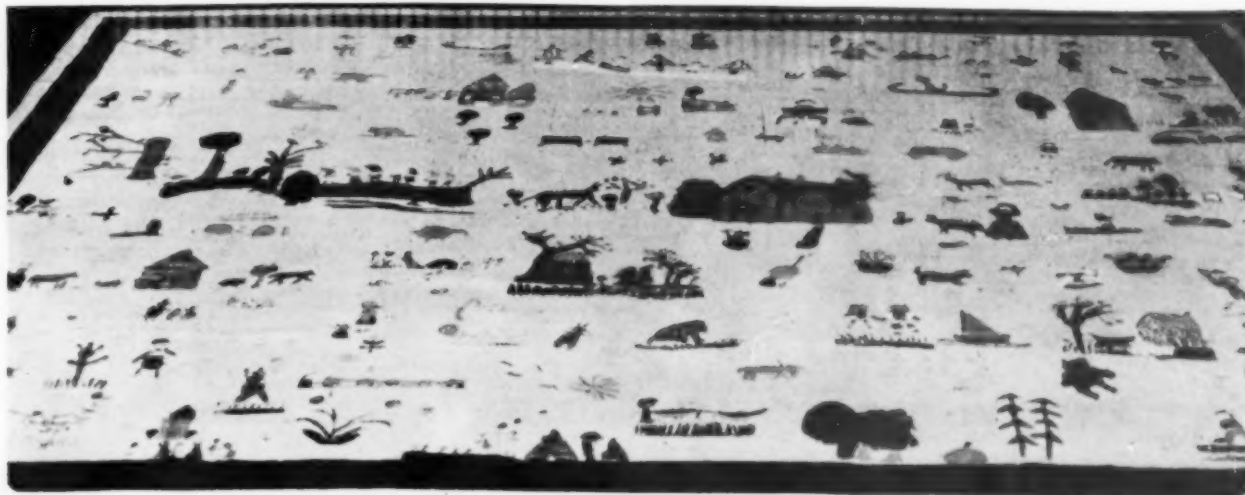
● The teachers had intended using a repeat design made up of a few motifs drawn by the most talented children; but as they watched the joy of creating dawn in dozens of eager little faces, they forgot everything else. They allowed the children to scatter

their fanciful little drawings all over the rug. Each of the fifty-four first and second grade children had some part in the work. Some made pencil sketches for others to color, although many preferred working entirely with the brush. A few of the pictures, including *The Fairy Shoemaker* and *the Seven Dwarfs*, were copied; but the majority of them were original. The children willingly followed suggestions as to choice of colors and showed due respect for wet paint signs.

● Both lacquer and enamel were used in coloring the designs. A few months of wear has shown that the lacquer, which has the advantage of drying very quickly, is less durable than the enamel. Surprisingly few mishaps occurred; but when paint was spilled or mistakes were made, the teachers came to the rescue with lacquer thinner, which is effective in removing either of the mediums used. When the painting was finished, clear linoleum lacquer was carefully applied over each patch of color separately with one of the small art enamel brushes used in coloring the designs. After this protective coating had dried, the children gave the whole surface two coats of the lacquer; and since its completion, the rug has been waxed about once a month.

● Although from the standpoint of art, the finished product is no doubt open to criticism, the children regard it with a veneration akin to that which a devout Mohammedan feels for his prayer rug.

● Besides, it satisfied a real need in the classroom and has inspired the best work in drawing, painting and written composition that this group has ever done. While the work was in progress, many of the youthful artists wrote illustrated articles about it for the school weekly; and some of these were accepted for publication in A.C.E. edition of the *Clarksville Leaf Chronicle*.





Paper plates were decorated with figures made to fill the entire space. The children painted their own ideas in their own honest way, carrying their own personality



Armando makes people his own way. No one in the world will have just the exact pattern that Armando has. It comes from deep inside. Take the tiny boy crouched down painting in this illustration. He was most superior. It took nearly a year and a half for him to burst forth with as amazing a set of madonnas as one could hope to see

Photographs by  
C. K. Eaton

See article, page  
354, by Natalie  
Robinson Cole



Modeling has at last become a prominent part of our art education. Richer results are being produced each year. It is a medium of much value in any school grade

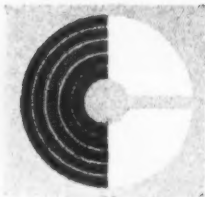
Jane, aged eleven years, modeled a Mexican whom she loved so much she gave him a wife. Above the figures in more detail



Clay modeling may include pottery as well as figurines or animal forms. Creative design may be developed in modeling as well as in drawing forms. The one always assists the other. It is not the aim of creative art education to produce artists but rather creative people

See article on page 358 by Hilde Toldi





# REATIVE ART through CONFIDENCE

NATALIE ROBINSON COLE, Los Angeles, California

Photographs by C. K. Eaton

When I first came to this room the teacher said, "Would you like to paint?" I said, "I don't know how." She said, "Pooh, make it your own way." ● I was afraid. When the other children were done I wasn't even started. I told the teacher, "I don't want to make anything." ● Then she said, "I will tell you how. Don't be afraid. While you're making it, feel it inside. Then you could make it beautiful." ● So I tried. Then Christmas I make a madonna holding a baby. The teacher said, "Beautiful!" And she hung it in the hall. ● Everybody looked at it and said, "That's your picture, isn't it?" And I felt proud.

Yoshiko. 9 years

**T**HE teaching of children's creative painting is as simple as the little story above. It is a matter of removing the child's fears and inferiority feelings and giving him confidence and faith to express himself in his own way. To do this, sympathy and understanding will prove of far more worth to the teacher than academic background. All the teacher needs is a feeling for the little quirks and twists that make for the great charm and naiveté of children's art.

● First, we must convince the child that his figures of people and things are of real art value. We take him into our confidence and explain to him as best we can. Children are intelligent. They can grasp truths that adults stumble over.

● "Children, it is wonderful the way you can paint when you are not afraid and just let go. Grown-ups would be worrying how to paint one little thing while you have the whole picture painted beautifully. The reason is that grown people strain to paint things with their heads. You children just feel them down deep inside and they come out that way."

● I tell them about Ramos Martinez, the great Mexican artist, who went all through the art centers of Europe, looking for something that he didn't find till years later in the little barefoot children of his own people.

● Over and over I hold up this picture or that, and point to the charm of the child's own expression.

● By the time children have reached the fourth or fifth grade a little downright therapy is called for. Their rhythmic flow has been inhibited by concern for adult opinion. In its place they bring a sterile, copy-type of thing.

● Before every painting lesson we go through something like this: "Children, just how will we paint our picture?"

● The children answer, "Our own way!"

● "And how many different ways will that be?"

● "As many as there are us!"

● When they shout it to rattle the windows the teachers will know that the soil is ready. Past failures and frustrations have been pushed aside and the child is emerging strong and free.

● Now after we have set to work this freeing process, we can give attention to just a few very simple art principles. They require no technical art background or language. We will not burden the child with them intellectually but teach them indirectly by praising them when they occur. In this way the child's painting does not become mental. Growth comes unconsciously through repetition in pleasant association.

● "See how Armando makes people his own way. No one in the world will have just this exact same pattern that Armando has. It comes from deep inside, carrying his own personality. That's why it is so beautiful!"

● "If we keep on painting our own honest way, we will be able to tell everybody's picture in the whole room. It is that quality that gives our work distinction."

● "My! How rich and beautiful Ofelia's colors are. She mixes them till she gets just that right feeling inside. See how she 'repeats' her colors, weaving them here and there throughout her picture."

● "Watch how Jesus repeats the same pattern of his workers' faces all through his picture. That gives us 'rhythm through repetition' and we like it."

● Children are hungry for praise and recognition. So are we all for that matter. Praise can do for the spirit what cod-liver oil does for the body—and helps the cod-liver oil take effect, too, no doubt.

● The theory that children become dissatisfied with their way of doing and demand greater semblance to things as they really are, never seems convincing to me. Is it not that we have neglected to

stress other more important qualities, such as dynamic strength and rhythmic space-filling?

● A close regard for external verity and perspective would throw out all our finest moderns. Their strength lies largely in the fine rhythmic presentation of their own distinctive patterns of people and things. Art is an emotional response.

● I have in mind an extremely intelligent Chinese child, I. Q. 140. She painted a picture of herself and four sisters. The queerly beautiful pattern of their faces woven together filled more than half the space. The bodies were just narrow wisps sent out as easily as breathing. The arms ended abruptly in a saw-tooth pattern. This child knew intellectually that faces occupy only one-eighth of the human body and that there was more to hands than a saw-tooth pattern. But to her art had nothing to do with physiology. The child "felt" a beautiful picture onto her paper.

● Or take the tiny boy crouched down painting in the illustration. He was most superior. Yet his Christ child was just a "peanut," as the children said. It took nearly all the year and a half he was with us for him to burst forth with as amazing a set of madonnas as one would hope to see.

● I have to laugh softly to myself when I look at the "Children Dancing" picture presented here. A slow, pokey "Oakie" boy came to our room who almost immediately painted this picture. He took us at our word and let out his "own pattern." But the children didn't snicker. By the time I got through praising that great Cyclops eye with the eyelashes wriggling down toward the undershot jaw, there was not a child in the room who was not filled with respect. And the non-reading, non-writing, non-figuring "Oakie" boy was so impressed that he handed me one of the same figures painted on a piece of scrap paper as I went out the door that afternoon. If his picture was so precious, more of the same would be equally so. Perhaps it was the first time in his life he had been praised for creating something beautiful.

● Children are wonderfully capable. Take the school yard, for instance. Could we paint it? Of course we couldn't. Yet Jesus painted it without blinking an eye. See how his own distinctive pattern of people fills the space rhythmically. Of course Jesus didn't quite grasp that people coming down a fire escape should be perpendicular to it, but who would take exception? Then there is the slide with the proud Safety on duty, and the maypole with the master stroke of a circle that the children's feet have worn on the earth beneath. Off to the extreme left are the children awaiting the "Go" signal. The child has the marvelous faculty of hitting the bull's eye directly and side-stepping all the non-essentials.

● Now we come to the most wonderful part of this whole freeing process. For the great truth is that as we are giving the child confidence in his own way of painting we are also helping to free him for all his other creative activity.

● It is a short step to thrilling work with clay. The teacher need never have touched hand to clay before. After the child has found his own rhythmic patterns it is an easy thing to swing them around great clay plates whose charm and beauty can be duplicated nowhere. The humble paper plate can be our training ground. These same fascinating figures can be woven into weirdly beautiful block-prints, half as high as himself—textiles capturing the child's own feeling. There is the same approach for free rhythmic dancing and children's creative writing. Our foundation is firm. We can build as we please.

● "It's just like painting, huh? You got to feel it inside and do it your own way."

● We are giving the child a belief in himself that will affect his whole personality. Through giving the child confidence the teacher will gain confidence. The understanding of children's expression, once begun, will go forward as the teacher gives eye and ear to the child and learns from him his language.





# CREATIVE EXPRESSION WITH FINGER PAINT



ETHEL BLACK LOWE, Art Teacher, formerly of Pleasant Porter School, Tulsa, Oklahoma

**F**INGER painting may rival the making of mud pies only in the technique and results.

- The joy of creative expression is evident when children use finger paint in our elementary art classes. The freedom with which they use this "mud-like" paint gives an emotional release to inhibitions, fears and fantasies and also gives many surprises, not only to the "creative artist of the moment," but to an audience of onlookers or to those who observe the paintings when finished.

- After a paper is dipped in water and the wrinkles smoothed out on a table, from one to two tablespoons of finger paint is placed on it. Then the work of smoothing the paint over the surface of the paper begins and the fun of creative expression follows. With different movements of the hands, arms, and fingers, variety of designs may be made. Some children have more natural rhythm than others and this is usually evident in their paintings.

- A large selection of colors are available and the children usually have their choice of one color. After they make a painting which they like they may put it in a corner of the room to dry, then if they wish they may name their painting. Some of the most interesting results of finger painting are the emotional reactions of the "young artists" to the feeling of rhythm in line, form, and color. This is expressed in the names which the children give their own paintings.

- In finger painting it is interesting to note that the selection of colors as well as the technique of working is influenced by the personality of the child. For example: John, a very care-free boy in the second grade, chose blue and with a few rolling movements produced what he called "Rolling Waves of the Ocean."

- Jewell, a very vivacious third-grade girl, chose red and a few quick strokes using both hands, arms, and fingers made an interesting painting which she called, "Shells and Music."

- David, a very quiet fourth-grade boy, chose black for his color and made a painting which he called "Dead Forest."

- Herbert, a fifth-grade boy with an interest in toy soldiers and their arrangement in army formations, chose red and without any premeditated thought on his part suddenly created the effect of a hill with strokes that looked much like a cannon in the center. He finished with a few upward strokes which led to the top of page where there was the feeling of smoke. Herbert called his painting, "Explosion on Battle Hill."

- Bob, a sixth-grade boy with a very forceful personality and a great interest in music, liked green and worked with a very decided technique. His painting displayed a great deal of force and rhythm. He called it "Angry Waves."

- Thelma Mae, a very quiet, thoughtful sixth-grade girl, chose some pastel tints in pink, orange, yellow, green, blue, and violet. For her dark colors she used brown and black. When her painting was finished it was a symphony in color. She called it "Rainbow Rhythm."

- While Arthur, sixth-grade boy with a keen sense of humor, used tones of green, blue, and violet with black. The variety of strokes and space arrangement made the painting unusual. The emotional reaction of the "young artist" to color, harmony, balance and rhythm as well as an aesthetic appreciation and understanding of the composition is shown in the title he chose for his painting, "Laughing Waters at the Oriental Horizon."

- Mildred's painting, also from sixth grade, is full of "Musical Waves" for the painting seems very appropriate.



Finger Painting by a pupil in Porter School, Tulsa, Oklahoma.  
Ethel Black Lowe, Art Teacher

- While Donald's painting, "The Elements of Jupiter," is interesting in color and design, the emotional and intellectual interpretation of the painting is just as interesting.

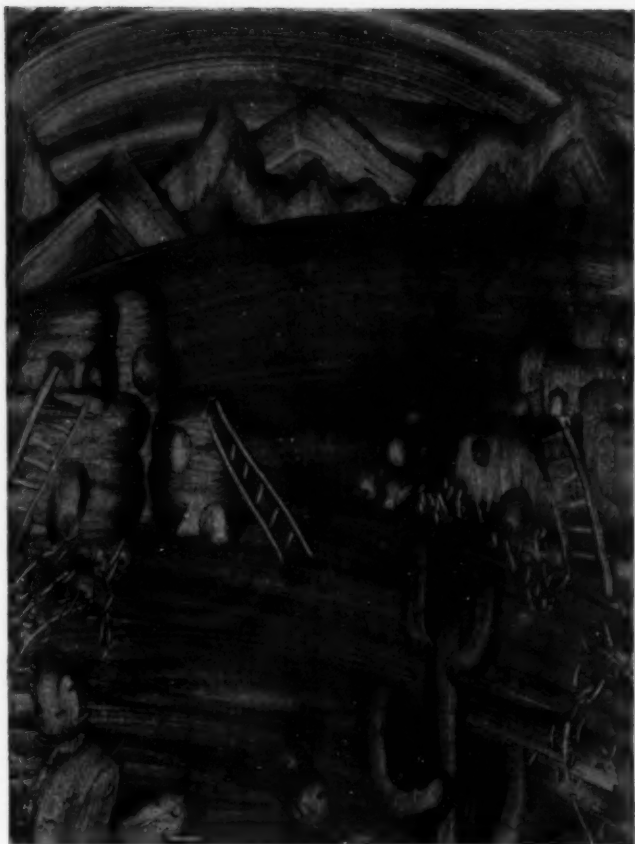
- From individual reading and work in the science and home room classes, Donald had developed an interest in astrology. When first thinking of a name for his painting he thought he could call it "Plants on Jupiter." Then, after a discussion as to the plant life on Jupiter, Donald decided to do some research on the problem. He found that Jupiter was the Italian god of the heavens and corresponded to the Greek god Zeus, who in his most primitive character was probably identified as the god of the elements, as rain, wind, thunder, and lightning. So from this research Donald decided to call his painting, "The Elements of Jupiter," because he thought each of these seemed to be expressed in his painting.

- Painting with one color created a desire on the part of the sixth grade classes to work with several colors, so we experimented. First we worked with two or three colors, then with six, eight, or ten. We tried to choose good color combinations and to get a contrast of lights and darks. The children worked out their own technique of blending one color with another.

- Aside from the fun and joy that children receive from this medium of finger paint as a means of creative expression it gives the teacher a new insight into the thoughts, feelings, and emotional reaction of each individual child. This alone makes it most valuable to teachers as it opens new channels in understanding the peculiarities of each child that makes him distinctly an individual.



Finger Painting is a Means to Artistic Freedom. It develops imaginative quality. Charles Olindarph, aged seven, did a quick picture of a storm. Done in a heavy black paint, he added a flash of red lightning and green rain. "That's all," he said positively. The entire picture was completed in six minutes, allowing no time for the "too much attention to detail" which ruins creative work. The bottom picture is by James Farris, aged six. From the Mark Twain School, Sedalia, Missouri, Marie Larkin, Art Instructor



A Pueblo and Cactus Scene from the Public School Art Department of Ely, Minnesota, Frances Stokes, Art Supervisor



From Pleasant Porter School, Tulsa, Oklahoma. Ethel Black Lowe, Art Teacher

Children finger painting in the schools of San Jose, California. Philoma Goldsworthy, Art Supervisor





# CREATIVE ART EXPRESSES MENTAL DISPOSITION OF CHILDREN

**HILDE TOLDI** West Los Angeles, California  
formerly assistant of Professor Franz Cizek in Vienna,  
instructor at the Cleveland School of Art (Juvenile  
Art) and at the Western Reserve University (Teacher  
Training), Cleveland, Ohio



IT WAS at the time when King George and Queen Elizabeth came to visit America, that I asked the children in my class: "What do you imagine a king or queen looks like?" The material with which to work was colored paper—to be torn out without any previous drawing.

● After one hour's work there appeared, pasted on different colored backgrounds, a whole picture gallery of different types of kings and queens. Almost all the girls preferred to show queens, whereas the boys preferred kings—a few showed both. But what a variety in characterization! There appeared a king on a golden background on top of silvery stairs, majestic and unapproachable. Another king, huge, covering the whole sheet, dressed in ermine, in his hands a scepter. Another appeared to be of the conquering type, brilliant in red and purple, of square mighty form, swinging a sword. There was a puppet-king, pale in color, small sloping shoulders—the whole appearance expressed inactivity. When I asked a boy how he liked the picture of that king he answered: "He has no brains at all!" Among the royal couples was one looking like proletarians with the royal insignia, crowns on their heads. Naturally they did not look the part. An under-developed boy showed a royal couple, strange enough (or not?) the queen was taller than the king, guiding him with a gesture of her arm. To make sure whether the superiority of the queen was shown accidentally only, I got the same boy to make a second royal couple. There it was again, the queen appeared taller and domineering and as an additional feature, the queen was turning away from the king.

● All the queens looked the part, idols of beauty and dignity.

● These kings and queens turned out to be the subconscious expression of the nature of the children themselves. They were an open book, disclosing strength and weakness in most wonderful pictures.

● Children do not always like to work out the same problem in art, but on this occasion they all felt inspired to make a picture of a king or a queen. If I would have shown them a picture of a king or a queen, that would have given them certain directions to follow, it would have influenced their work, so that they would have thought about the picture they had seen instead of expressing their own feeling. When giving a theme it should leave the children enough freedom of expression. A whole class should never be ordered to do exactly the same, for instance, painting or modeling figures or animals in a certain position. If you let them have their own choice, you will get everything, such as animals running, standing, sitting, resting, etc., expressed by every child adequate to his liking.

● A boy liked to draw his pet dog always appearing to be good-natured. When I tried to get him to show variety, he felt that he showed all his dog could do. Then I asked him whether his dog ever barks. "No," was the answer. "But supposing your dog would have to defend you?" "Oh, then he would tear anyone to pieces!" And in five minutes he drew a picture of his dog, fierce and ferocious to look at.

● Not to spoil the creative expression of children is the first step to creative development.

● A child should have the privilege of choosing the object it wants to show—a right which is granted to every artist. A girl drew

very fine pictures of people. Her school teacher was not satisfied with her because she could not draw fishes. Another girl painted only flowers out of her imagination, not after nature. One boy never got tired of painting pictures of farms, another painted mostly industrial sections, machines, etc. I had a boy who painted only animals; another who most brilliantly painted water, sky, and boats. It often gives a clear indication in which direction the wishes and abilities of the child are tending.

● We cannot expect everyone to be good in drawing or painting. Some might be excellent in clay work only. Sometimes a seemingly ungifted pupil can surprise one with high grade work, done in a material which he has never before tried. Everyone has more or less originality and it is just a question of finding his medium of expression.

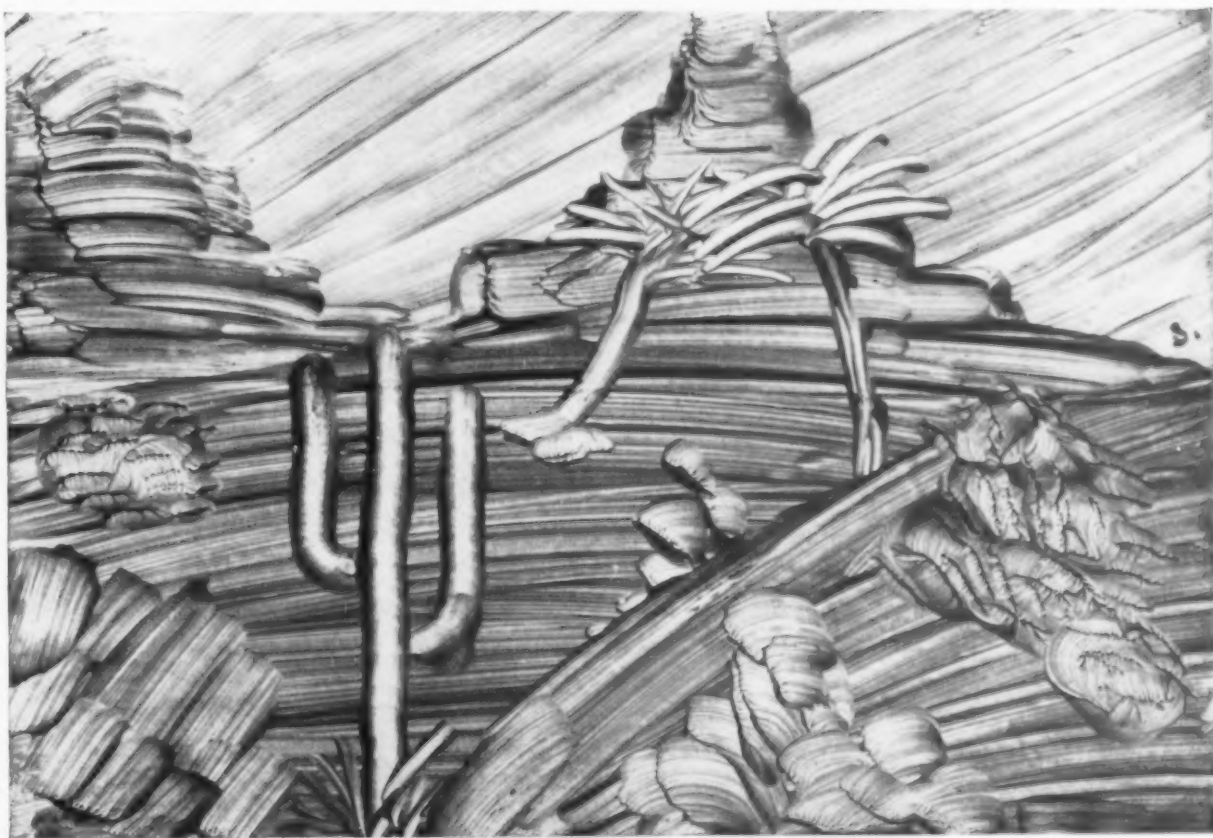
● One girl, eleven years of age, worked, certainly under the influence of an ailment she suffered, exceedingly slowly but with extraordinary care. She would paint for two hours the hair of a head, for instance. To make her patience and accuracy work in a medium where it is required, I suggested to her to do some needlework: applique in silk. She made one of the most beautiful figures I ever got in this material, a girl holding a rose in her hands.

● One should never give up hope of getting results from the seemingly poorest individual. A boy, eleven years of age, so nervous and unable to concentrate that he could not attend school. He was brought to me by his mother who had detected that he sometimes liked to draw. He was shy and did not like the company of other children. At first he did not look at me nor did he speak to me. When left alone with me I placed before him large and small sheets of paper, pencils, paint and brushes, and told him to draw or paint to please himself. I pretended to pay no attention to him at all. His eyes were gazing out of the window, then all at once he reached for a pencil, then charcoal and paint, and began to work. He was thrilled at the effects he produced with the different materials. It was astonishing to watch him use the various material in an absolutely adequate manner. His first drawing showed immediately clearness and richness in every detail with no trace of any mental lack; his nervous condition was presumably caused by temporary disturbance. I soon saw his dreams materialized in scenes and landscapes. Surprised by his own work he got confidence in himself. My suggestions soon were greeted with an "Oke-doke" by him, meaning O.K. One day he compared a horse he modeled in clay with a smaller one done by another boy, saying smilingly (perhaps for the first time having a feeling of superiority): "Ha, I beat him, my horse is taller!" I then asked him if he would like to come when the other children were coming to work with me. He refused, but the same day he asked his mother to tell me that he wanted to work with the other children the next time. Three months later he was able to attend school again.

● Most careful watching is necessary before making any criticism or suggestions. One boy had the "habit" of building figures and animals with their heads bowed low. This boy had had many setbacks in school because of his low grade of intelligence and had consequently suffered an inferiority complex. The only thing he liked was art. Each time he came to the art class a half hour early. Here he did very nicely. It was a big event to see him model, after a time, keeping the heads of the figures up instead of down, positively self-confident.

● The school has the duty to build up a certain level of knowledge in all subjects taught, but the best results in art are obtained when art is treated as a completely separate subject. Pupils of the first grade were supposed to paint the skyscraper in their hometown. The teacher called special attention to the spelling of the sign on the building. But most of the children paid more attention to the painting than they did to the spelling. One boy did not pay any attention to the letters of the sign and he painted the nicest

(Continued on page 11-a)



Finger Paintings of Southwest scenes.  
Above, *Desert Pueblos* by Veronica  
Kosmach and *Bad Lands* by Eugene  
Domich. Received from Frances  
Stoke, Art Supervisor, Ely, Minnesota





Landscape by Dorothy Ness, 5th Grade, Superior,  
Wisconsin. Julia McArthur, Art Supervisor

Horse and Cart by Eugene Beckley, San Anselmo,  
California. Ruth Laughlin, Art Teacher



# THE URGE TO COPY... How to Meet and Deal with It

MARGARET M. HOY SCOVEL

Art Teacher, Elementary Schools of Los Angeles  
Instructor of Art, Extension Division, University of California

**M**Y WORK with the Extension Division of the University of California takes me into the schools of many districts. The obvious existence of a certain weakness in the art program of many of these schools has led me to attempt to speak of a serious problem in the teaching of art to small children—namely, the urge to copy.

● During recent years, it has been found highly desirable to form a close correlation between the subject of art and the unit of work. In fact, where an activity program is followed, this correlation becomes almost a necessity. However, this practice is very apt to furnish situations where the seeming need to copy pictures has to be faced by the students.

● Consider, for instance, the situation of a fifth-grade child, experiencing a desire and a necessity to make a cardboard anteater to perch realistically in his jungle scene of the upper Amazon. What is he to do?

● The two most common avenues of art procedure are closed in this case. The appearance of his anteater must meet the demands of fact and truth. He therefore cannot solve his problem by exercising his imagination and creative ability. Nor is it possible for him to sketch from the real animal. He then resorts to the only apparently possible means of solving his problem—he finds a picture of an anteater and copies it.

● In reality, nothing in the child's art education is so valuable as the experience he undergoes in the production of his piece of art work. The development of desirable characteristics found possible in the field of art such as originality, independence, self-reliance, courage and freedom is accomplished only when the art

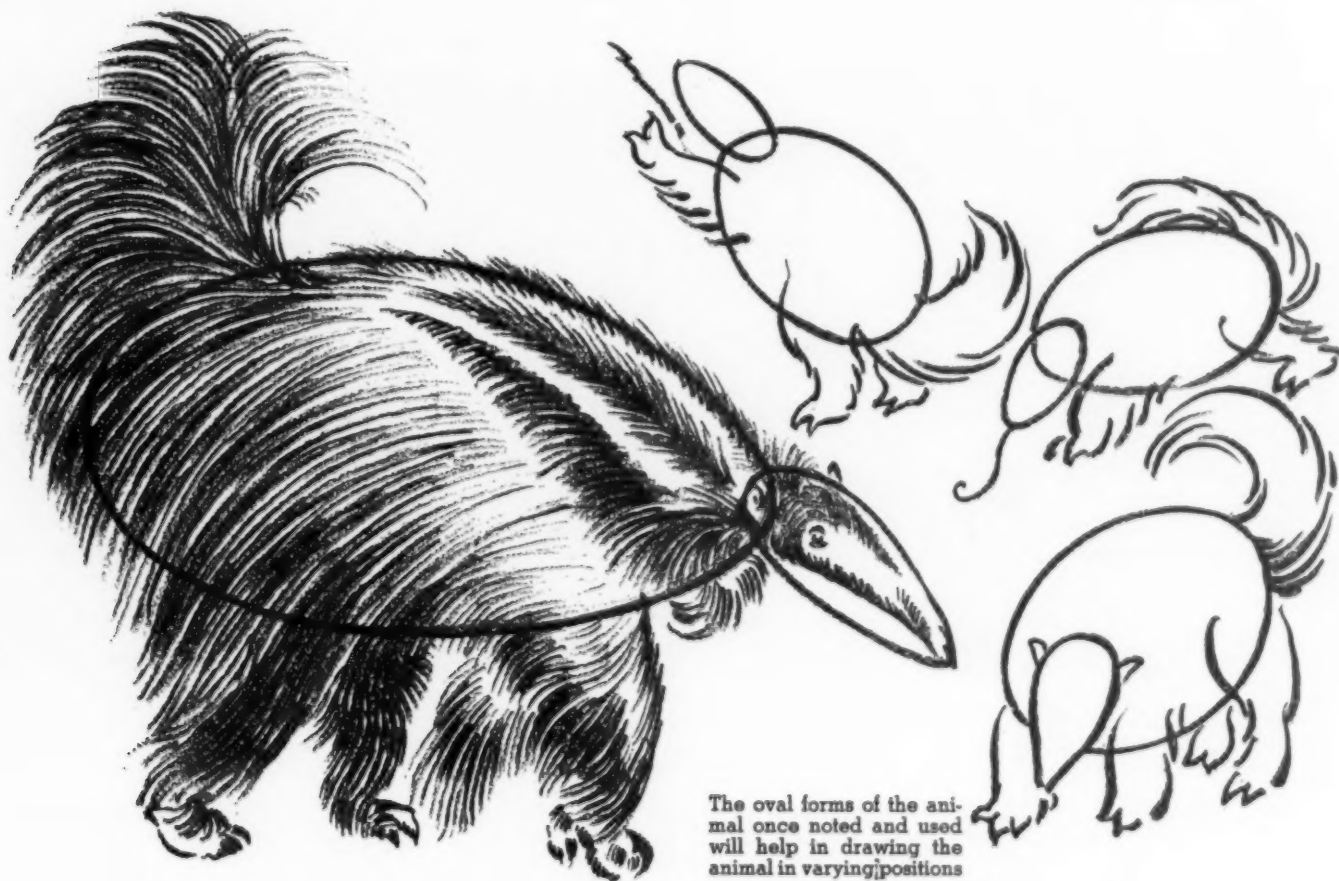
experience includes the opportunity for their expression. A result achieved through copying, no matter how lovely and beautiful, is an admission of failure. A child resorts to copying only when a need has arisen, the solution of which is admittedly beyond him. The feeling of insufficiency and inadequacy allowed to develop under such circumstances is harmful to character.

● There are perhaps two reasons why the copying method is allowed a place in our art classes.

● For our own selfish interests we have allowed the evaluation of the result to completely obliterate our valuation of the experience. It is so gratifying to have other teachers express their amazement and pleasure as they view the astoundingly clever results of our art instruction! It is so flattering to hear these results praised far and wide! But there is another reason also. The child must be satisfied with the result if we wish his experience to be complete. When his best efforts are not met with favor, he loses interest and ceases to try.

● Both of these reasons can be happily dealt with by the teacher who gains a better understanding of what constitutes good art work among children. The common fault of the inexperienced teacher of art is that of valuing the child's work from the standpoint of how much drawing ability is shown. This misplaced valuation is the greatest cause for the urge to copy for, with their limited ability, the children are not able to meet the teacher's high standards without copying.

● Small children are pleased with very simple or even crude drawings but this is not true of fifth or sixth grade children. In the case of animal drawing, for instance, they know how the animal should look and they expect their efforts to be convincing or there



The oval forms of the animal once noted and used will help in drawing the animal in varying positions

is a feeling of dissatisfaction. While to a certain extent, this is a natural feeling on the part of children of this age, there is no excuse for its presence in any grade below the fifth or for its existence to any great degree in any grade.

- The undesirable development of a high standard of drawing ability is because of a misguided teacher. To evaluate a child's art work so completely from the standpoint of the drawing ability shown is to force adult standards of evaluation upon the work of an inexperienced child. Few children are actually born with a talent for drawing so well at an early age that they can meet such standards. An artist undergoes years of practice before he becomes so skilled that his drawing ability is beyond reproach. To expect a child to draw so well is as ridiculous as to expect him to master geometry in the third grade.

- Standards for evaluating a child's work must be kept within his own level of ability. We must develop in the child an appreciation of the value of other phases of his art work rather than just the importance of his objects looking like the original. Most of the important features of a fine piece of art work are within the range of a child's actual ability and these are the ones for us to hold forth as desirable and commendable.

- Originality is the heart and soul of any piece of art work and in children we find this capability in great capacity. The problem of creating an anteater for the jungle can well be solved by relying on this quality of originality.

- The properly trained art class should be full of chagrin at the thought that their anteater would not be their own but only a result of painstaking labor devoid of the interest and excitement involved in an original production.

- The first step in meeting this problem should be built on this instinct and love of originality. The teacher should make sure that the informational background is as rich as possible. That is, they

must have opportunities to learn all they can about the anteater, habits, size, color, home, food, etc. Then several pictures showing the animal in different positions are displayed. Discussion among the group leads to a recognition of such identifying features as his long, pointed nose; big, heavy tail; short, stubby legs; tiny eyes, etc.

- Next, the children study the pictures to establish a recognition of proportion and form. The head is found to resemble a small pointed oval, the body a much larger oval about three times the length of the head, the height of the body is seen to be about half the length of the animal, etc. Different members of the class are encouraged to go to the blackboard and, with chalk, arrange these ovals and facts of proportion in positions to fit the content knowledge of the class. The children's story-telling interest is drawn upon. He is shown entering or leaving his home; obtaining his food; climbing a tree; surrounded by his family, and so on until the source material is completely forgotten in the story-telling interest.

- The class then decides which story would be most appropriate and satisfactory to the needs of their own jungle and the position shown on the blackboard of this action is adopted for the basis of the figure. Care is taken to have the identification features correct, claws, snake-like tongue, coloring, relative size, etc., so that the completed figure will have a satisfactory resemblance to the real anteater.

- In this way the need is met, forcing the children's own resources into play, instead of allowing them to experience the damaging feeling of failure, insufficiency, and lack of ability that is acknowledged by resorting to copying.

- An entirely original portrayal of the animal is the result of such procedure, the experience having offered an opportunity for self-reliance, courage, originality, and independence, together with a complete satisfaction born of pride in accomplishment.



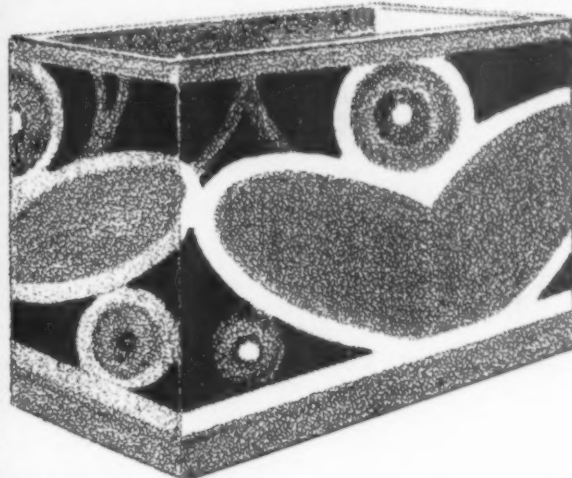
Completed drawings of anteaters, made by children in the fifth grade of the Van Nuys Elementary Schools, Van Nuys, California. These were made under the instruction advised here





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Inaugurated by two talented young artists connected with the School of the Art Institute of Chicago, the service is designed for either individuals or groups; for those who do not have access to a press. Teachers Colleges can introduce this service to beginning teachers and teachers in summer schools. For details write for K-401.

### UKIYO-YE

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This new press is compact and efficient—reasonably priced, simple and inexpensive to operate and maintain. With it projects in poster design, greeting cards, book jackets, calendars, school papers, programs, etc., all may be carried through to actual reproduction of the original.

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Complete information may be obtained by asking for K-403.

A neat and nicely illustrated little catalog, measuring 4½ by 5½ inches has just been received from Ceramic Atelier in Chicago. This house offers its facilities and services to schools, artists, potters, students and to all who wish to increase their knowledge and appreciation of ceramics. Their new catalog illustrates and describes the full line of ceramic equipment for schools and studios including clays, glazes, wheels, kilns and tools.

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community interests, and on underlying issues  
and problems. For further information on these  
reports ask for K-406.

The American Art Clay Company has recently  
issued their new catalog under two convenient  
covers. One, catalog No. 30, is devoted entirely  
to their line of electric kilns and pottery supplies  
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tion K-407 when writing.

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For further information ask for K-408.

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Nestled in a snug, cool valley between towering Green Mountain ranges and only 4½ hours by rail from New York City is a group of typical Vermont farm buildings devoted to two purposes: painting and living.

The Charles Cagle Summer Painting Group, which occupies this modest renovated farm in Arlington, Vermont, has no rigid daily schedules of classes, nor is it a vacation place designed only for leisure. The aim is to gather together a congenial group of artists and students—limited to 12 only—who wish to make the most of an opportunity to mix serious work with play and to paint one of the Nation's most picturesque landscapes under the direction and liberal criticism of an experienced instructor.

Instruction is adjusted to the needs of the individual. Mr. Cagle is available for criticism daily and will give demonstrations as they are desired. The one requirement as far as work is concerned is that each person is asked to remember that he is at the farm to paint and draw with a group of serious fellow artists. For complete details, ask for SS-15.

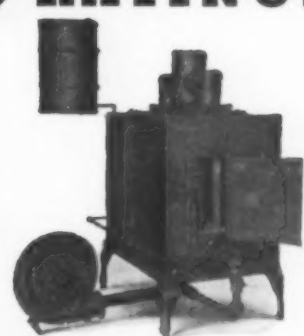
The Art Education program at The Pennsylvania State College is organized to provide courses which will aid beginning and advanced teachers and supervisors in their knowledge of the best current principles and methods underlying the teaching of art, and in the fulfillment of requirements for the various teaching and administrative certificates and for degrees.

The summer session faculty includes Walter H. Klar, Supervisor of Fine and Industrial Arts,

(Continued on page 8-a)

# 5 Star

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## Gold and Silver Awards of Honor

The Fourth Annual Awards of Honors by the Eastern Arts Association were made to three of its members at the convention banquet, April 17, in New York City. The Committee of Awards was Chairman Royal Bailey Farnum, Executive Vice-president, Rhode Island School of Design, Forest Grant, Retired Director of Art, New York City, C. Valentine Kirby, State Director of Art in Pennsylvania, Harry W. Jacobs, Director of Art, Buffalo, and Augustus F. Rose, Director of Art, Providence.



### GOLD AWARD

for long and distinguished service in the field of Art Education

*Sallie B. Tannahill*

Attended Smith College. Bachelor of Science—Columbia University. Master of Arts—Columbia University. Instructor, Assistant Professor and Associate Professor of Fine Arts, Teachers College, Columbia University. Chairman, Fine Arts Department, Teachers College, Columbia University, 1932-1939. Author of "P's and Q's of Lettering" and "Fine Arts for Public School Administrators."



### SILVER AWARD

for distinctive and creative work in the field of Art Education

*Amy Rachel Whittier*

Graduate, Massachusetts School of Art. Supervisor, Public Schools, Bangor, Maine. Head of Art Department, State Normal School, Lowell, Mass. Assistant to Director of Art, Public Schools, Boston, Mass. Instructor in Design and Methods, School of Education, University of Chicago. Instructor in Methods, Perry Kindergarten Normal School, Boston. Head of Teacher Training Department, Massachusetts School of Art.

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## NEW BOOKS for the Art Teacher

**POTTERY; Its Craftsmanship and Its Appreciation** by Edmund de Forest Curtis. Harper & Brothers, Publishers, New York and London. Price, \$2.00.

The author, a distinguished authority on ceramics who has been engaged in developing and perfecting production and color methods in pottery, has also taught pottery for eighteen years at the Pennsylvania Museum and School of Industrial Art in Philadelphia. He therefore is fully equipped to present his subjects in a sympathetic and thorough way for educational purposes, and combines in a unique way all the latest techniques in ceramics, with expert guidance on how to develop a genuine interest in the study of ceramics. To this are added newly developed formulas and tests toward helping the amateur or professional craftsman turn out pottery with artistic and durable qualities. Size, 5½ by 8½, 100 pages, illustrated.

**PRACTICAL POTTERY**, by R. Horace Jenkins, M. S., Bruce Publishing Co., Milwaukee, Price, \$2.75.

A practical book on pottery particularly applicable to school classes, and a chapter on General Information at the end of the book contains valuable formulas and temperature tables for the potter. Mr. Jenkins' long experience in teaching his subject in one of California's State Colleges, enables him to arrange economical and simplified equipment and methods of procedure throughout his book. Numerous step-by-step illustrations illustrate Casting, Throwing, Turning, Trimming, Tilemaking, Glazing, and other methods. A complete index enables quick reference to any of the information in the book.

Size, 6 by 9¼ inches, 200 pages, many illustrations.

**INDIAN LEGENDS OF AMERICAN SCENES**, by Marion E. Gridley. M. A. Donohue and Co., Chicago and New York. Price, \$1.00.

A group of American Indian traditions connected with well-known places of interest, giving fascinating stories of how these nature wonders came to be. Grand Canyon was the Spirit Trail to the World Beyond. The Badlands are a symbol of the Great Spirit's displeasure over the wrongdoings of His children, and so the legends go on through the book, illustrated with eleven full-color pages and many crayon drawings. The initials for each chapter by the Indian artist Chief Whirling Thunder add extra interest to the book. Size, 7¼ by 10 inches, 127 pages.

**INDIANS OF YESTERDAY**, by Marion E. Gridley. Illustrated by Lone Wolf. M. A. Donohue and Co., Chicago and New York. Price, \$1.00.

The outstanding feature of this book is the colored illustrations made from the paintings of the Indian artist Lone Wolf, a Blackfoot Indian. As a mere boy of twelve years, Lone Wolf "rode the range" and for the amusement of the cowboys he made sketches of cowboy life. His work resulted in his study of art in Los Angeles and the

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THE SILK SCREEN PRINTING PROCESS, by J. I. Biegeleisen and E. J. Busenbark. McGraw-Hill Book Company, Publishers. Price, \$2.75.

This book is the fourth printing of an ever-increasing popular process for articles, reproduction of art subjects, or commercial needs. The pages of this book are replete with examples and suggestions for simplifying the process of silk screen printing and many valuable short cut ideas are given. An actual silk screen example done in seven colors is used as a frontispiece. Fourteen pages of subject index and an illustration index for the 90 illustrations make this a most practical and complete publication on the subject. Size 6¼ by 9¼, 225 pages, bound in durable binder's cloth.

THE TECHNIQUE OF OIL PAINTING, by Frederick Taubes. Dodd, Mead & Co., New York. Price, \$2.75.

This book is a practical studio guide in the art of oil painting from start to finish of a picture. While it discusses the traditional techniques of oil painting it does so with a practical approach. It starts with the preparation of the canvas, sizing, priming, on through the techniques of painting, characteristics of colors, the glazing, cleaning, and care of oil paintings. The book's great asset is that it was written by an actual practicing painter in a simple, clear manner which will appeal to students as well as to artists or connoisseurs.

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## Summer Schools

(Continued from page 5-a)

Public Schools, Springfield, Mass., and Alice Schoelkopf, Supervisor of Art, Oakland, California, Public Schools, and Supervisor of Art Education, University of California. For complete details, write for SS-16.

Art teachers as a rule are so busy during winter months that they find it difficult to keep up with any creative work of their own. Opportunity to receive inspiration from well known artists and to work on one's own is always welcomed by those who are able to study at Phoenix Art Institute during the summer months. Art teachers and others go away refreshed and inspired after their study at the Institute. The Institute's summer program is a complete and interesting one and individual attention is given to everyone, making it possible to talk over personal art and teaching problems with the artists who instruct at the Institute. Among classes to be conducted this summer are the drawing, figure and decorative painting, color, advertising layout and commercial art, story illustration, fashion drawing, clay modeling and airbrush, and one may arrange for full or part time study. The Institute is located in a very accessible part of town, affording opportunity for recreation as well as study.

Announcement has come from Mr. and Mrs. Head, Directors of The Kingsland Marionettes, that an additional opportunity is open to students attending their 1941 Summer Workshop. Students of their complete puppetry courses will also have open to them courses in acting, interpretation, characterization, diction, voice, plastique and stagecraft as offered by the Vermont School of Theatre Arts. This school is under the leadership of John and Irene Timen, pioneers in the Little Theatre Movement.

Both schools are located on Lake Dunmore in the Green Mountains of Vermont.

Detailed information will be supplied on request of SS-17.

Chicago Art Institute. Today he is one of the prominent painters of Indian Life, using the usual illustrator's style rather than the Indian two-dimensional style so well known with the Pueblo Indian's art work. The book is artistically planned with many line drawings as marginal decorations. Size, 10 by 12 inches, 65 pages, fully illustrated.

THE SCULPTURES OF MICHELANGELO. Oxford University Press, New York. Price, \$3.00.

A collection of large plates, 10 by 14 inches, 145 in number, bound in book form, giving detailed views of Michelangelo's masterpieces. Abandoning photographic material in use for the past fifty years, the publishers sent skilled photographers with modern cameras and modern lighting apparatus to rephotograph the famous sculptor's work in the world's art centers. Photographs were made twenty times from each subject in different lights. With strict selection, the result in this collection presents a new rich value for the artist or art collector. The details and art technique available through these pages is practically equal to seeing the originals with the added value of having them for constant reference. An introduction to the collection includes fifty-five additional illustrations. The book is so bound in durable canvas craft cloth as to open flat for desk reference use.

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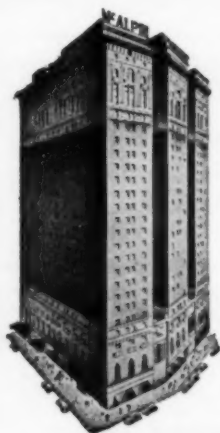
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## OKLAHOMA PLAINS INDIAN DANCES

(Continued from page 329)

dancers are bedecked in bright plumage, and in the dance the three are arranged to represent a flower surrounded by the beautiful birds, and the movements simulate the darting, flitting birds fussing over the honey-filled flower. There is grace personified. There is all the movement of color synchronized into a beautiful, exotic harmony—though naive, yet charmingly compelling. As the dancers mimic the humming-bird, again one can see an older woman with her youngest child in her arms smiling thankfully, thanking the Great One watching from his omnipotent place in the Happy Hunting Grounds for the existence of the bird—a thing of beauty.

● In the intervals between dances, many interesting old customs are to be observed. Gifts are announced and made, war stories are narrated in vivid pantomime by their heroes, new names are conferred, chiefs are appointed and led out to be admired by the people. There is feeling of universal joy, which mounts to wild enthusiasm—and then another dance is introduced.

● The buffalo dancers appear on the scene. The participants wear costumes which depict the animal itself and the hunters of the animal. The dance is the Indian's dramatic expression for the appreciation and admiration of the buffalo and all that the buffalo affords him—food, clothing, shelter, and weapons. In the dance those who are buffaloes shake their heads and roam about their grazing grounds haphazardly, free, unaware of the ensuing attack by the hunter. Those who are the hunters stalk their game, maneuver, scheme, move warily, their spears and bows and arrows poised and ready to act. There is a matching of wits between the hunter and the hunted and each with a respect of the other's prowess.

● It is the fancy feathers dance, developed by the Oklahoma Indian during the last fifteen years, which, though comparatively modern is most popular among students and connoisseurs of Indian dance. It is one of the most popular dances presented annually at intertribal dances at Gallup, New Mexico, and is such a favorite that the Oklahoma Indians are called upon to dance it as the opening number of the National Folk Festival at Washington, D. C., each year.

● All of the dances, the owl dance and war dance, the give-away dance, the sun dance, the animal dance, all a ready means, a physical means, of manifesting human feelings. And they are the Indian's true way of symbolizing, beautifully and effectively, his true nature.

● And as one observes the Indian preparing for the dance festival, and as one finds himself understanding the Indian dance, he suddenly becomes aware of something powerful within the Indian. He is made conscious of a strong will which is innate in the Redskin. And he knows that the Indian dance will be perpetuated as long as there is Red blood flowing in as many persons as it takes to play one flute, beat one drum, and express one mood.

## LIFE SKETCHING WITH A PURPOSE

(Continued from page 335)

design were also much more easily estimated from the places in which they were to appear when finished. When the large drawings were made to our satisfaction, large pieces of carbon paper were attached to the under side of the drawings and tracings were made upon the wall.

● The entire wall on which the mural was to appear was painted a warm atmospheric grey with oil wall paint. Oil stencil paints were used for colors. Since our object was to keep the mural flat and a part of the wall, each color used was mixed with some of the basic grey paint. That was the theory on which we based our unity of color. But we were surprised to what an extent grey paint became the basis of our color. For example, we found out that flesh tone that seemed correct away from the wall was a sickly, startling pink when placed on our grey background. We

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put more and more grey with the flesh tone until we found that the most satisfactory flesh tone for use was grey with a small amount of flesh tone added. In fact, the color we used to represent flesh appeared when away from the wall, simply as a warm pale grey. It was necessary to treat other colors in a similar fashion. Even black could not be used as black but was very much diluted with the basic grey. Since the painted areas were kept two dimensional, an outline was frequently necessary. This outline we tried to vary in weight and expressiveness so that the effect was nowhere like that of a bent wire.

● We ran into many complications. For instance, nearly all the students painted the figures and faces in an impersonal manner but when we found that a certain girl had painted a professor so realistically that no one mistook who he was, we had to call a counsel of the class. They decided the mural would lose unity if one figure was realistic while all the others were kept impersonally symbolic. So the professor's likeness was toned down to an impersonal level.

● The members of the class were so much interested in the project that they spent hours and hours and hours, beyond the required schedule, working for the successful completion of the mural. And we know that aside from many other lessons learned, their knowledge of the human figure and face was much further advanced in that given time than it would have been had the students devoted the same amount of time to merely sketching from life. Sketching with the purpose of using what they had learned proved a vital motivation to the students.

## HIGHLIGHTS TELL THE STORY

(Continued from page 340)

above mentioned colors. Then also the subject can be painted in a combination of colors, but only the highlights.

● But when sketching with one color only, choose one that is harmonious to the color of paper. On dark green paper background, sketch with light green, light blue, yellow, or orange; on dark brown sketch with yellow ochre, yellow, or orange; on black paint with any of the lighter colors, or a combination of them, and of course white can be used to sketch with on any color of dark background.

● Second: Pose your subject so that light falls in such a manner as to define the principal areas or the highest parts of your model, such as the forehead, top of head, bridge of nose, cheek bone, eyelids, lips, chin, part of neck, and lighted side of clothing. The source of light with a reflector can be spotted so as to centralize the light, more or less, on the highlights. Otherwise, if the light comes from a larger source, such as a window or the sun, you can determine the highlights by looking at your model with your eyelids nearly closed, thus cutting out all but the brightest spots produces that which will be the necessary highlights.

● Third: Now with your model and light arranged and one-half of your sheet of charcoal paper, which will be about 9½ inches by 24½ inches, thumb-tacked to a good smooth surfaced drawing board, with a smooth surfaced paper of some kind under the charcoal paper to add to the evenness of surface to draw on, take your crayon and block in the whole of your subject with the lightest of guide lines. With these guide lines you will know just where to place your highlights. After you have painted or sketched in your highlights, erase all of the guide lines which are left, and usually it is most of the surface which is the dark paper or background. But it will give a very effective and charming result, as the highlights tell enough to introduce you to the subject and your mind and vision fills in the rest. In other words the story, as it were, has been briefly but more interestingly told.

● In other words, the old maxim in art, "Tell the truth, but not the whole truth" still holds good. The essay, the sonnet, the simple gem of architecture is preferable in art to the lengthy detailed ornate profusely worked piece of art. Highlighting will develop restraint and simplicity in all art work, an especially needed trend in art in the schools.

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## PAPER MOSAIC PICTURES

(Continued from page 343)

● At Christmas time I taught high sixth grade children to make Christmas cards, using my method, and I was amazed at their cleverness. They learned more about color and perspectives in two lessons than in all their art training, their teacher told me, and for anyone that has "no artistic ability" I recommend trying to make a picture. You soon become color conscious and can seek out textures that look like brick walls or dirt fields; by so doing you learn a new trick; you may start by making place cards or birthday cards; then too you can copy a photograph in color, even cutting each piece of paper exactly the size of the object in the photograph (if not too small). Use the white line that divides all ads from the rest of the page; cut an inch square, using the white line as the middle; cut the top of the cube slanting to the right. At once you can see a building, one side dark, the other side white. Make a pile of these cube-like blocks and note the effect—you get a streamlined city. Cut some tall, some short. A striking picture is in making them red and black; put them on your small place cards and hear your friends exclaim, "How clever!" and all you need is some old magazines, a pot of glue, a pair of scissors, and the desire to create.

## CREATIVE ART EXPRESSES MENTAL DISPOSITION OF CHILDREN

(Continued from page 358)

picture. Next time, on a similar occasion, perhaps these children will give their whole attention to the spelling, but can we then expect good art work?

● History, spelling, etc., are based upon knowledge. To copy or imitate historic costumes, Indian pottery, etc., is useful for better knowledge but has nothing to do with creative art. The danger of copying and imitating lies in the fact that the children lose their ambition and often their creative ability. It is a decisive difference between influencing a child or enriching him by developing his own creative power.

● It is not the aim of creative art education to produce artists but rather creative people. Creative people are necessary in every profession, and creative work makes everyone happy.

● Let the children express in art what is in them and how they feel, rather than that which they see around them. A class of pupils of the first grade were painting a certain scene in their hometown, showing river, hills and houses. The creative power of these children was so strong that although they were seeing scenes such as bridges, water, and houses while sitting on the river bank, they were using their own imagination. One boy made a picture displaying mighty mountains, a broad river and a wonderful large bridge. This picture was a complete unity and the impression was powerful. The teacher was not quite satisfied because the boy emphatically refused to paint the houses which were actually on the river bank. The teacher ordered a little girl to paint the houses which were missing in the boy's picture. Although the houses were painted very nicely by the little girl, the unity of the picture was absolutely spoiled by the added work.

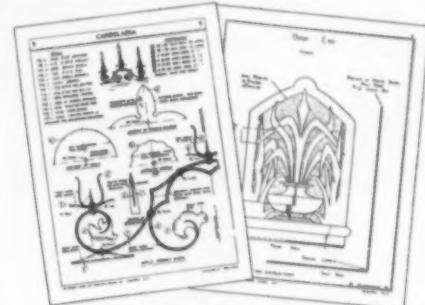
● Joint work can give great enrichment through variety. Seventy-seven of my pupils (six to sixteen years of age), divided according to their ages in different classes, dug different scenes out of plaster tiles using their own ideas. From this negative clay tiles were pressed out and assembled to form a whole fireplace consisting of seventy tiles, each of them showing a different picture. The tiles of the youngest were placed lowest, ranging gradually to the top row.

● In an American newspaper appeared an article suggesting that a certain limit be put on cinema thrills for children and that other pleasures be substituted, such as taking children to the zoo, to ball games, marionette shows, junior concerts or special exhibits, for a change. Then the article further suggests: "Try an art gallery, even. This last they will hate with all their hearts, I

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predict, but do it anyway." Prof. Franz Cizek in his thorough understanding of the child nature states: "Do not take children to the museums!" Adult art is not for children. The effect on children seeing adult art which they cannot understand, is comparable to children reading classic literature at the age when they experience only difficulty instead of the beauty of such literature. As a result, in later years they may not be desirous of reading classic literature or visiting any museum. In Cizek's Juvenile Art Classes visiting children never get tired of looking around and I often saw parents having difficulties in getting their children to leave. This is art which they can understand and enjoy.

● The world of the child is one of its own. Lovable, pure, and powerful is the expression of children in art, which differs from that of the grown-ups like the blossom from the ripened fruit.

● I am looking forward to the time when every art museum will have as an additional feature a Juvenile Art Museum, maintaining the best art work done by children of every age.

● Besides the cultural value of Juvenile Art Museums they would be a source of great joy and enrichment for mankind.

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PEDRO J. de LEMOS, Editor

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